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# GOLDIES



Presenting our 25th annual Guardian Outstanding Local Discovery awards! PAGES 23-40

GUARDIAN PHOTO OF DJ NEBAKANEZA BY SAUL BROMBERGER AND SANDRA HOOVER

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Developers aren't paying full infrastructure costs [P10](#)

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Karin Sander  
*Museum Visitors 1:8, Labor* K20, 2010  
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Installation view courtesy of K20  
Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2011  
Photographed by Achim Kukulies

# INTELLIGENCE



## VIVA VORTEX

Worrisome news for underground film fans: Offbeat SOMA screening venue the **Vortex Room** is in danger of being booted from its impeccably decorated (heavy on the tiki kitsch) HQ. "As you may have heard, the Vortex Room may be going under," read the most recent email from the space, promoting latest Thursday Film Cult series "The Last Rites of the Vortex Room ... Going to Town Until They Shut Us Down!" Vortex master Scott Moffett confirmed an eviction battle is underway. "Right now it could go either way. We have been fighting since the middle of October. It may end up going to jury, but this has been drawn out and the hammer may drop anytime. We are going to be screening stuff until the bitter end, though. All we can do is hope it will be settled and we can hold out a few more years — but if not, there sure is going to be a hell of a lot of film to move! And to where? I'm searching and any input would be great." Right now, he adds, the Vortex will keep booking week to week; next double bill is Feb. 27, with the Gene Roddenberry-produced occult thriller *Spectre* (1977) and *Shadowman* (1975), pictured. Keep the weirdness alive!

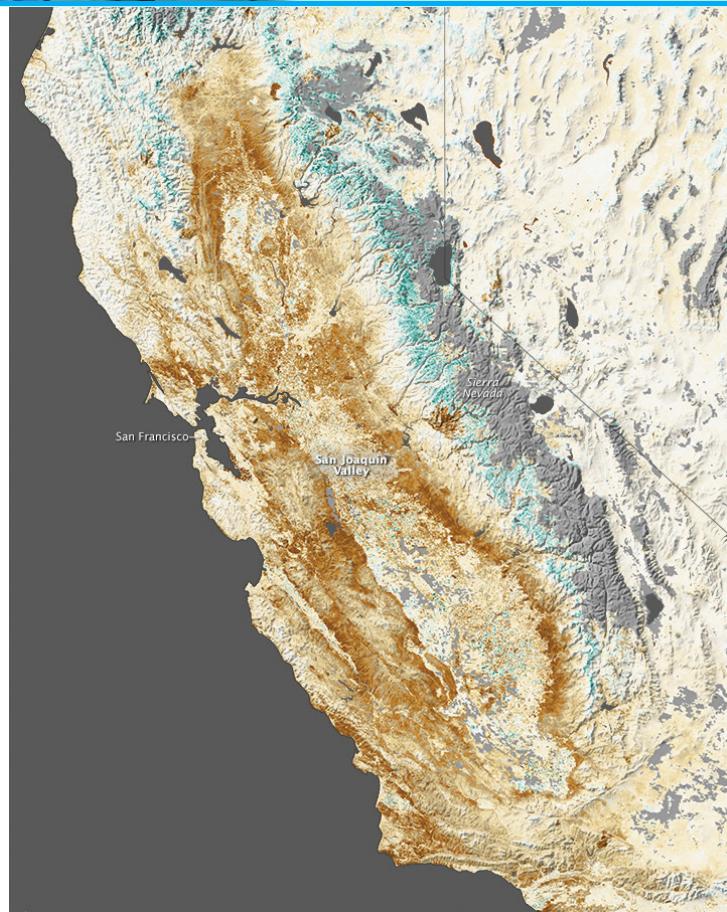
## RADICAL GAMERS RETURN

Another year, another Game Developers Conference attended by the video game world's elite will descend on San Francisco's Moscone Center. Enter "**Lost Levels**," the activist un-conference, held just outside GDC, where gamers from the fringe advocate for changes to better video games. Lost Levels just announced its return, so expect them to hold talks like last year's "The Game Industry Must Be Destroyed." The nerds that rule the gaming world have slowly veered games away from the teenage boy-centered, heteronormative white perspectives, but I'm sorry, making Lara Croft's boobs smaller does not equal better representation.



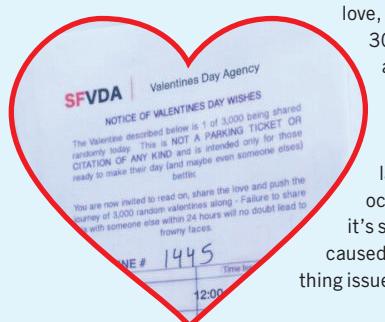
## THERE GOES THE NEIGHBORHOOD

Pretty sure this isn't what **Google** bus protesters are hoping for when they talk about getting commuter shuttles off Mission District streets: The tech giant is reportedly in the process of acquiring a building at 298 Alabama near 16th St. to serve as a Google satellite office, thereby allowing its employees to skip that pesky commute. The building, which is zoned for manufacturing and can accommodate 200 people, formerly housed the newspaper and catalog printing company Howard Quinn; that business was 50 years old when it closed in 2012, mostly thanks to, er, the rise of online publishing by tech giants like Google.



## SWEET CITATIONS

Some lucky residents of Bernal Heights heading to work by car on the morning of Valentine's Day discovered they'd received parking tickets of a far-less-frustrating-than-usual variety. A group calling itself the SFVDA — the **San Francisco Valentine's Day Agency** — invited those cited with Valentine's wishes to "read on, share the love, and push the journey of 3000 random Valentines along" by passing the citation/love note on to another stranger. No word on how many last-minute V-Day dates occurred as a result, but it's safe to say the tickets caused more smiles than anything issued by the MTA last week.

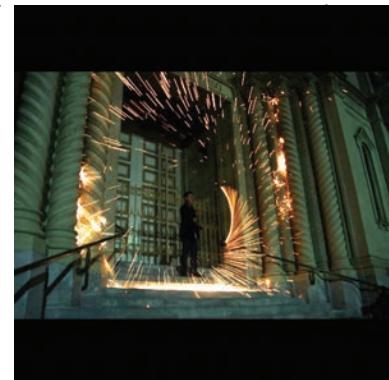


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## DROUGHT FROM SPACE

Because California isn't depressed enough about our dry weather, **NASA** recently released satellite images showcasing the state's dry bones drought. The brown regions in the space-made image show where vegetation is growing below normal for this part of the year, and the state's mountains are bare of snow. Meanwhile, the SF Public Utilities Commission reported that recent rainfall made a dent in the drought, but as they told the SF Examiner, "we still have a long way to go."



## SNAPSHOT: GOLD

### PHOTO BY @MOXIE\_MANDA

Tag your Instagram photos #sfbgsnapshot for a chance to be featured in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's theme: "paper."

## NEW MAYBE MUNI FARE: \$2.25

Apartments are more expensive, toast is more expensive, and now even **Muni** may get more expensive. Among the many new recommendations in the Municipal Transportation Agency's new budget is a call for an increase to cash-only fares to \$2.25, which seems to imply it wouldn't affect monthly passes. The budget hasn't been approved yet, and soon a series of public meetings will be held — who wants to guess people won't like the fee hike? If you're not raising your hand, you're crazy.

## REFORM SOLITARY CONFINEMENT

California is an international pariah when it comes to indefinitely sticking prisoners in solitary confinement cells and keeping them there for years on end, a practice the United Nations condemns as torture. San Francisco progressive **Tom Ammiano**, who chairs the Assembly Public Safety Committee and helped broker an end to prisoner hunger strike over the issue, last week introduced Assembly 1652 to limit solitary confinement to 36 months and make other reforms. He has our full support and we wish him luck.

## PEDAL-POWERED PASSION

Combining a couple of our favorite things — sex and bicycles — San Francisco-based **condom manufacturer L.** unveiled a new condom delivery service on Valentine's Day, promising to have a bike messenger bring a love glove to where you need it within one hour for just \$5. Order yours at [www.thisis1.com](http://www.thisis1.com), where you can choose from a varieties of condoms but, sadly, without being able to pick a preferred bike messenger to bring in on the action.



## RIP JOSH EPPLE

Josh Epple, 42-year-old owner of venerable 125-year-old Noe Valley butcher shop **Drewes Brothers**, was killed in a tragic motorcycle accident over the weekend. Epple was a neighborhood fixture and very active heavy metal fan with a kind disposition. Epple had worked at Drewes since he was 16.

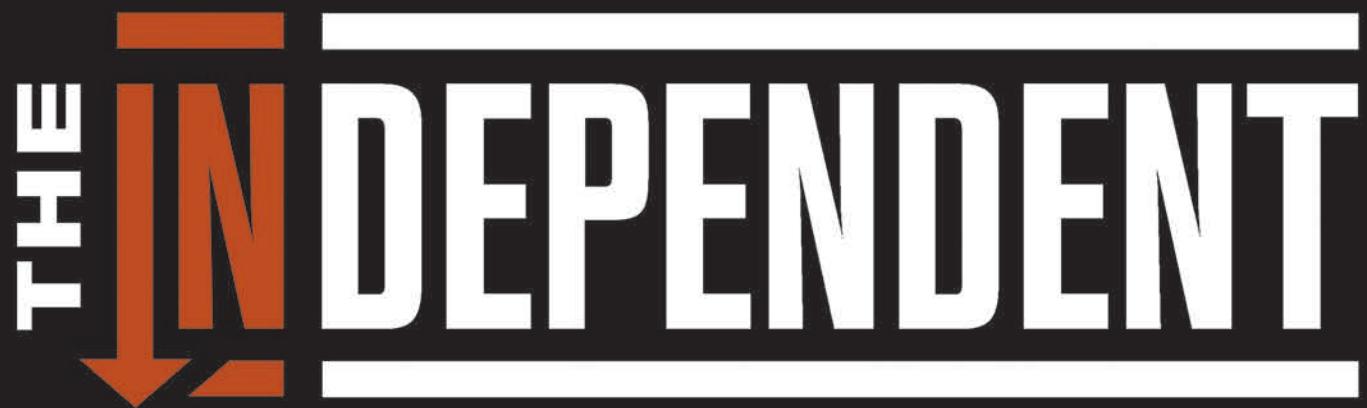
## OPENLY GAY 49ERS PLAYER?

College football defensive end **Michael Sam** made sports history by coming out of the closet as a gay man to the national news media. Now the big question is: which NFL team will take him? He was the obvious pick for many teams before coming out, but since, many in the NFL have — off the record, as cowardly as possible — said that his chances have plummeted, that he'd ruin the "chemistry" of the locker room. To its credit, the 49ers issued a statement on the possibility of recruiting Sam: "The 49ers commend Michael for the courage he has displayed as he continues to pursue his NFL career. We have and will continue to evaluate him as we do every eligible player, which is always based on their projected contribution to our team on and off the field." For his part, quarterback Colin Kaepernick told ESPN that Sam would be welcome in the 49ers locker room. | AP FILE PHOTO BY BRANDON WADE



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Wilbur Storey, statement of the aims  
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# Suspension reform isn't so simple

BY TOM GALLAGHER

**OPINION** I wish I could get behind the campaign to limit public school suspensions ("Suspending judgment," 12/3/13).

The intent is honorable. Any additional attention to the plight of black kids within our schools is laudable. But I've always suspected that some would think they'd accomplished something if suspension rates were evened across races, although this would have no more impact on any underlying problems than mandating racially equal grade ratios would eliminate an educational achievement gap.

I've also never been confident that all involved understood that removing a disruptive student from a classroom is not done primarily for that student's benefit, but to allow the rest of the class to carry on without disruption. Unfortunately, I'm now certain that this basic understanding is not shared on the highest levels of the San Francisco Unified School District.

Nationally, the Department of Education finds black students three times more likely to be suspended than whites. Why? An influential 2010 Southern Poverty Law Center publication, *Suspended Education: Urban Middle Schools in Crisis*, suggested "the possibility of conscious or unconscious racial and gender biases at the school level."

That's hardly surprising, given the long history of racial prejudice in this country. But is this what's actually going on?

San Francisco, with a suspension rate mirroring the national, gave an African American 84 and 83 percent of its vote in the last two presidential elections. Comparable statistics are not available for the city's teachers, but it seems likely they're at least as liberal as the electorate as a whole. This, and years of experience as a substitute teacher in virtually every subject on every grade level, tells me it's not teachers' racial prejudice that's the issue here, but something much larger — and harder to tackle.

Last December, the San Francisco Chronicle reported the city's black infant mortality rate was six times that of whites (a figure not totally reliable due to the shrink-

age of the city's black population). Other markers of well-being show similar numbers. In short, the black community in San Francisco — and the nation — lives under considerable stress and, as anyone familiar with schools knows, kids don't leave their problems at home.

But causes aside, I've hoped that the anti-suspension efforts might at least promote useful alternatives. After all, no one sends disruptive kids home because they think it makes them better students; they do it because few schools have the resources to do anything else. An "in-school suspension" would likely be a far better alternative in most cases, but it requires people and space available to deal with those students.

Unfortunately, while focusing on the vagueness of causes for suspensions such as "disrespect, excessive noise, threat, and loitering," which the SPLC study called "behaviors that would seem to require more subjective judgment on the part of the referring agent," the current effort seemingly ignores the need for a classroom free of things like "excessive noise" and "threat." And it ignores the right of other students to learn in one — students likely from similar circumstances as the kids teachers feel they have to remove.

San Francisco School Board President Sandra Lee Fewer is amending a proposal to ban "willful defiance" suspensions with a mandate to reduce the use of referrals — removing a student from class, but not sending them home — calling them "invisible suspensions." And SFUSD Superintendent Richard Carranza says, "We're talking about culture change. A culture where it's not okay for an adult to say 'get out.'"

I think the people at the top might benefit from a little more real life classroom face time.

There is great hesitancy around this issue, probably because of fear that protesting too loudly might mark you as part of the problem — perhaps as a racist. But if we allow an ill-considered effort to become a juggernaut, in the end it will be the most vulnerable students who will suffer. **SFBG**

*Tom Gallagher is a substitute teacher who has served on the executive board of the United Educators of San Francisco.*

## THIS MODERN WORLD

OVER THE YEARS, INCOME INEQUALITY CONTINUED TO RISE...UNTIL FINALLY, ONE RICH GUY OWNED AS MUCH AS THE REST OF THE PLANET COMBINED.



THE ONE RICH GUY  
HE OWNS EVERYTHING

--BUT THE PURVEYORS OF CONVENTIONAL WISDOM WERE ALWAYS QUICK TO DEFEND HIM AS A JOB CREATOR.

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--ON HIS GIANT HOVER-YACHTS--

--YOU MUST NOT WANT TO WORK!

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WHY DO YOU WANT TO PUNISH HIS SUCCESS?

YOU BIG GOVERNMENT SPENDOCRATS MAKE ME SICK!

IF WE RAISED HIS TAXES EVER SO SLIGHTLY--PERHAPS WE COULD REPAIR SOME OF OUR REMAINING INFRASTRUCTURE...?

...AND THE ONE RICH GUY LIVED HAPPILY EVER AFTER!

WELL, A WINNER.

RIGHT.

...AND THE ONE RICH GUY LIVED HAPPILY EVER AFTER!

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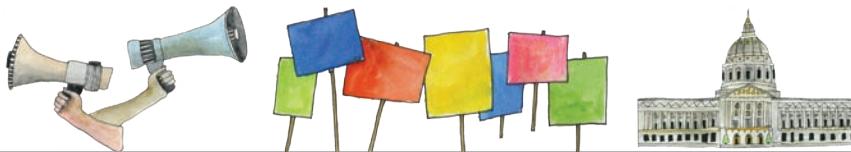
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BY JOE FITZGERALD RODRIGUEZ  
joe@sfbg.com

**NEWS** San Francisco is booming, but will its infrastructure be able to keep up with its population growth?

The problem is acutely illustrated in the southeast part of San Francisco, where long-stalled development plans were finally greenlit by the adoption of the Eastern Neighborhoods Community Plan a few years ago.

The Mission District, Potrero Hill, Dogpatch, and Mission Bay districts have attracted more attention from developers than any other sector of San Francisco, according to the Planning Department. Bayview and Hunters Point are also now attracting lots of investment and building by developers.

But when development projects don't pay the full cost of the infrastructure needed to serve those new residents — which is often the case in San Francisco and throughout California, with its Prop. 13 cap on property tax increases — then that burden gets passed on the rest of us.

Mayor Ed Lee's recent call to build 30,000 new housing units by 2020 and the dollar sign lures of waterfront development have pressed the gas pedal on construction, while giving short shrift to corresponding questions about how to serve that growth.

Infrastructure needs — such as roads, public transit, parks, and the water and sewer systems — aren't as sexy as other issues. But infrastructure is vital to creating a functional city.

That kind of planning (or lack thereof) impacts traffic congestion, public safety, and the overall livability of the city. And right now, the eastern neighborhoods alone face a funding gap as high as \$274 million, according to city estimates highlighted by area Sup. Malia Cohen.

That's why Cohen went looking for help, though that's not exactly what she found.

#### MEETING DEMAND

Cohen has asked Lee about the lack of adequate investment in critical infrastructure again and again. She asked his staffers, she asked his aides. At the Feb. 11 Board of Supervisors meeting, during the mayor's question time, she was determined to ask one more time.

Cohen asked the mayor about how to fund infrastructure needs in the eastern neighborhoods and whether the city should use a new, rarely used fundraising option called an Infrastructure Financing

# The price of growth

Development is booming in the eastern neighborhoods, but the money isn't there to cover the infrastructure needed to serve it

District, or IFD.

"When the city adopted the Eastern Neighborhoods Plan, we were aware of a significant funding gap that existed for infrastructure improvement," she said to the mayor. She asked if he would slow down development while the city caught up with infrastructure improvements, or commit more funding.

Cohen asked pointedly, "Would you support an IFD for the eastern neighborhoods?"

The mayor's answer was in the foreign language known as bureaucratese, offering a firm "only if we have to."

"Strategically planning for growth means making long-term investments in infrastructure," he said. "And the most important thing that we can do right now is to work together to place and pass two new revenue generating bonds measures on the November 2014 ballot."

But his proposed \$500 million general obligation bond and \$1 billion local vehicle license fee increase would just go to citywide transportation projects, where the city faces \$6 billion in capital needs over the next 15 years, according to a task force formed by the mayor.

That's small comfort for the people of the eastern neighborhoods, who are already ill-served by Muni and will have other needs as well. It's a situation likely to get worse as the population there increases, unless the city finds a way to make serious new investments.

#### CITY VS. NEIGHBORHOOD

Development impact fees go to the city's General Fund, paying for the planning work, building inspections, and a share of citywide infrastructure improvements. The problem with that strategy, opponents say, is that there are then no promises that the money will make its way back to the neighborhood that generated the funding in the first place.

Neighborhood advocates see a need to address the problems created by new development by capturing fees before they get to

the General Fund. IFDs do just that. Though the nuts and bolts of how an IFD works are complex, the gist is this: Once implemented, an IFD sets up a special area in a neighborhood where a portion of developer impact fees are captured to exclusively fund infrastructure where the development is.



"So the idea that growth should pay for growth was the notion," Tom Radulovich, executive director of the nonprofit group Livable City, told us. But with money flowing into the General Fund rather than being earmarked for specific neighborhoods, Radulovich said, "the infrastructure is going to come much later than the development. (The city) delivers projects slowly, if at all."

IFDs are largely untested in California, and have only one recent use in San Francisco, on Rincon Hill, where a deal with developers cut by then-Sup. Chris Daly has morphed into an IFD created by his successor, Sup. Jane Kim. The neighborhood will now see new funding, and a new park, as a result of development there.

"This is a HUGE step towards getting the public infrastructure improvements needed to correct livability deficiencies in Rincon Hill,"

read a newsletter from the Rincon Hill Neighborhood Association in 2011. "What does this mean for those of us living (here)? It means the Caltrans property at 333 Harrison Street has a short future as a commuter parking lot, because the front portion will become our first neighborhood park."

The benefits are tangible, but putting an IFD into action is onerous. California Senate documents describe the hurdles involved: The county (or city) needs an infrastructure plan, it must hold public hearings, every local agency that will contribute property tax revenue must approve the plan, and the IFD needs to go to ballot and obtain two-thirds voter approval, a high mountain to climb.

Gov. Jerry Brown has called for lowering the voter threshold for IFDs to 55 percent in his newest budget. The mayor used the governor's rationale as reason to avoid an IFD for the eastern neighborhoods when speaking on the topic last week. But that may not be his only reason.

"Even if we get the changes that we seek, it's important to point out that IFDs don't create more money for our city, they fund specific capital improvements by earmarking money in the General Fund for a particular purpose," Lee said.

In other words, IFDs take money from a city that is already wrestling with underfunded citywide infrastructure needs. "Earmarking general funds isn't something that we do lightly," Lee told Sup. Cohen.

But Peter Cohen, co-director of the Council of Community Housing Organizations, put it this way to us: "Should the eastern neighborhoods be the cash cow for the General Fund?"

#### BOOMTOWN

With more than 10,000 housing entitlements, the eastern neighborhoods are where San Francisco will experience its biggest growing pangs.

"The eastern neighborhoods are ground zero for development in San Francisco," Keith Goldstein, a long time member of the Eastern

Neighborhoods Citizens Advisory Committee, told a Nov. 14 Board of Supervisors Government Oversight Committee hearing on the issue.

Sups. Cohen and David Campos spent the majority of the meeting trying to find solutions, but none were forthcoming. Instead they were met with presentations on the neighborhood's myriad needs, but few on how they would be funded.

Muni is also starved for resources in the area, where the T-line is notorious for its "switchbacks" that leave riders stranded before completing its run.

"This is a topic I've advocated a lot," Sup. Scott Wiener told us. "When you have a growing population, these folks absolutely have to have service."

At the meeting, Planning Director John Rahaim put the problem simply: "There's a lack of development fee funding."

The officials that day from the SFMTA, Planning Department, and the Department of Public Works presented plans that relied heavily on state and federal funding to meet the new construction and infrastructure needs, a funding gap of \$274 million.

"We're really struggling to maintain the infrastructure the city has," Brian Strong, director of capital planning, said at the meeting. "For the General Fund itself, we're deferring \$3.9 billion in capital projects the city deemed high priority. We just don't have the funds."

The Mayor's Office didn't respond to our questions about how to solve the problem, but Cohen said she's hopeful he'll support an IFD in her district.

"When we introduced the plan five years ago, we knew there was a gap in terms of what we expected to collect. In terms of development impact fees, we're still in that place," she told us. "I just want to get shit done."

One report seems to agree with Cohen on the importance of IFDs. In 2009, a major report on development in the eastern neighborhoods was filed to then-Mayor Gavin Newsom. It recommended the city "commission a consultant study to inform the formation of an IFD," saying it was the best tool available to fund infrastructure in the eastern districts.

The top signature on the report belonged to then-City Administrator Ed Lee. Now that he's mayor, a mayor calling for rapid growth, can he find a way to pay for the infrastructure to serve those new residents? **SFBG**

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## NEWS

MORE COPIES OF OUR BAYLEAKS HOW-TO GUIDE WILL BE AVAILABLE AT THE FRONT DESK OF THE SF BAY GUARDIAN OFFICE AT 225 BUSH ST., 17TH FLOOR, SAN FRANCISCO

# Introducing BayLeaks

New encrypted site allows sources to anonymously deliver sensitive documents to the Guardian

BY REBECCA BOWE  
[rebecca@sfbg.com](mailto:rebecca@sfbg.com)

**NEWS** From time to time, sources have told us at the Bay Guardian that they would love to share sensitive information for news articles, but fear they would be retaliated against or even terminated from employment if they were to do so.

We have found a way around that.

Sources who wish to retain their anonymity while sharing information they believe the public has a right to know now have the option of using an encrypted submission system to anonymously send documents to our news team.

Created by Bay Area technologists in partnership with the San Francisco Bay Guardian, BayLeaks uses the latest cryptography software to protect the identities of our sources. This is a secure, anonymous way for concerned citizens to communicate with journalists to release information.

"Politically, economically, and socially, it is becoming increasingly clear that the Bay Area is at a crossroads. We see BayLeaks as a critical first step in securing radical transparency in public discourse as the region charts its future," said T.R. Hwang, a BayLeaks partner and deputy director of the San Francisco Committee of Vigilance, a citizens' alliance dedicated to enhancing the public sphere through technology.

Our system uses SecureDrop, a whistleblowing platform managed by the Freedom of the Press Foundation, and Tor, an online anonymity network that has gained the trust of Internet users around the world.

The SecureDrop program originated with the late Aaron Swartz, who developed it in collaboration with Wired Editor Kevin Poulsen. Swartz was an Internet activist and programmer known for hashing out inventive ways to fight corruption and promote transparency. He's remembered, among other things, for co-founding Reddit, the online news site; and for founding Demand Progress, an online activism group known for its 2012 campaign

against the Stop Online Piracy Act.

Now, SecureDrop is managed by the Freedom of the Press Foundation, a nonprofit organization founded in 2012 that is "dedicated to helping support and defend public-interest journalism focused on exposing mismanagement, corruption, and law-breaking in government."

To provide maximum security, BayLeaks is only accessible over the Tor anonymity network.

When connecting to Tor in order to submit documents through SecureDrop, the Freedom of the Press Foundation recommends first going to a public location, such as a library or a café, rather than using one's home or work station where it would be easier for a third party to detect you as a Tor user.

The Tor Browser is as easy to use as other browsers. But once you have downloaded it, it masks the IP address of the computer you are working on by sending your requests through a set of computer relays to keep anyone from tracing communications back to you.

Using the Tor Browser allows you to access Tor Hidden Services like BayLeaks, which are only available over Tor and can be much more secure than ordinary websites. These hidden services have .onion Web addresses (the .com of the digital anonymity world).

After you've submitted something to BayLeaks, journalists can use the SecureDrop system to communicate securely and anonymously with you.

Once you've sent all documents to BayLeaks, the Freedom of the Press Foundation recommends deleting the Tor Browser Bundle, destroying any recorded copies of your codename (see "A Low Tech How-To"), and erasing or destroying any media (CD-ROMs, USB sticks) used to copy the leaked documents.

"As the old adage goes, 'Sunlight is the best disinfectant,'" said J.D. Shutt, a BayLeaks partner and Special Initiatives director of the SF Committee of Vigilance. "We're excited to provide a technologically robust means of bringing this basic rule of civics into the 21st century." **SFBG**

# A low-tech how-to

Follow these instructions carefully to send us documents.

1

## PREPARE YOUR DOCUMENTS

- SecureDrop only allows you to submit one file at a time. If you have a lot to share, you may want to first combine your files into a zip archive.



2

## DOWNLOAD THE TOR BROWSER BUNDLE

- Go to a coffee shop or library that offers public Wi-Fi. Make sure you are not connecting from your home or work IP address.
- Open your web browser. Type in [www.torproject.org](http://www.torproject.org).
- Look under "Our Projects." Locate "Tor Browser." Click on it.
- Click the orange button that says "Download Tor Browser Bundle."
- Look under "Tor Browser Bundle Downloads" to find the right version for your computer's operating system. Choose from Microsoft Windows, Mac OSX, or Linux.
- (Optional) Scroll down for videos and detailed download instructions for your operating system.
- Click on the download link that matches your operating system and language.
- Follow the prompts to install Tor.

Note: For added security, you may wish to use the Tails operating system, which runs all its connections through Tor.

3

## GO TO THE BAYLEAKS WEBSITE

- Open your Tor Browser. (Again, make sure you are on public Wi-Fi for added security)
- Type this into the address bar: [eo45ulkwqcgj2glj.onion](http://eo45ulkwqcgj2glj.onion). This is the BayLeaks homepage.



4

## SUBMIT A DOCUMENT

- If you see a red warning telling you to disable JavaScript, follow the instructions to do so.
- Click the button that says, "Submit documents."
- On the next page, you'll receive a unique, randomly generated code name. Memorize it, or record and keep it safe. Your code name must stay secret. Do not save it on your computer.
- Click "continue" to be taken to the submission form.
- Now you are ready to upload your documents. Click "browse" to locate and select your file.
- Once your file has been uploaded, type a message into the message field (optional). Then click "Submit."
- You will be sent to a confirmation page, where you may choose to submit another document.



5

## CHECK FOR A RESPONSE

- Open the Tor Browser and return to the BayLeaks homepage at [eo45ulkwqcgj2glj.onion](http://eo45ulkwqcgj2glj.onion).
- Click the "Check for a Response" button.
- Type your secret code name. Hit "continue."
- If the journalist wants to send a reply, you will see a green notification.
- Check back again in a little while. The journalist cannot respond until you have seen the green notification.
- After you've read the journalist's reply, delete it before you leave the page.
- Continue using the submission form and your code name to send more documents and messages.



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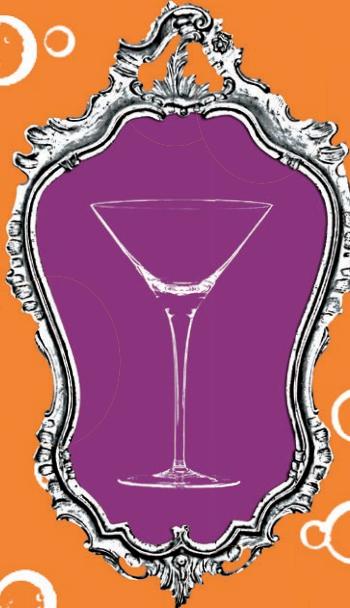
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## NEWS

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# Two views of sex work

As panel explores ways to “discourage demand” for prostitution, sex workers call for a more nuanced understanding of their profession

BY BRYAN AUGUSTUS

[news@sfbg.com](mailto:news@sfbg.com)

**NEWS** There are two starkly different ways to look at prostitution in the Bay Area. One view sees sex workers as victims, not just those exploited by the horrible practices of human trafficking and child prostitution, but all sex workers. The other view accepts that sex work can be a legitimate choice made by consenting adults, a job less demeaning and more empowering than many low-wage service jobs.

Those divergent perspectives clashed on the streets of San Francisco on Feb. 11 when the San Francisco Commission on the Status of Women hosted a panel discussion in the Main Public Library on “discouraging demand” for prostitution, a goal that prostitutes trying to cover their rising rents don’t share, as they said outside while protesting the event.

In the spotlight at the forum was San Francisco’s First Offender Prostitution Program, also known as “John School,” which was first implemented in 1995 to curb the commercial sex trade and provide an alternative to criminal charges for those caught soliciting prostitution, much like traffic school for bad drivers.

A March 2008 study, “Final Report on the Evaluation of the First Offender Program,” by researcher Michael Shively, hailed the program as a success, with claims of vastly reduced rearrest rates and high attendance numbers. In 1999, 822 people qualified to enter the program, and that had dropped to 333 participants in 2007.

Fees generated by the program totaled \$3.1 million from 1999 through 2007, which was split among the District Attorney’s Office, San Francisco Police Department, and the anti-prostitution group Standing Against Global Exploitation (SAGE).

But human trafficking and sex work have shown few signs of abating in the Bay Area, where law enforcement sources say Alameda County is one of the state’s biggest prostitution hot spots. And groups like SAGE say all sex work abuses women, whereas rival groups like the Sex Workers Outreach Project

(SWOP) say it is the criminalization of prostitution that drives it underground and allows heinous practices like child prostitution to flourish.

Christina Deangelo says she’s been a sex worker since the late 1970s, and she showed up at the event to criticize its judgmental and one-sided program. “Without having even one of us on the panel, who can actually tell you [what is going on], you are killing us,” she said.

**“WITHOUT HAVING EVEN ONE OF US ON THE PANEL, WHO CAN ACTUALLY TELL YOU [WHAT IS GOING ON], YOU ARE KILLING US.”**

CHRISTINA DEANGELO,  
SEX WORKER

stitution is “inherently violent,” and harmful both physically and mentally to the women involved. She says that her research shows that “89% [of sex workers] I spoke to want to get out of prostitution. Most see it as a last ditch effort for survival.”

But many sex workers disagree, and they have grown more vocal about their stance on the business. Rather than a profession dominated by victims of forced trafficking and exploitation, they say that a large number of women and men actually like the job. But public and legal condemnation of the profession often prevents sex workers from getting help when they need it.

Workers acknowledge the dangers that go along with their profession, which they see as a major reason to at least decriminalize it and improve methods to protect workers from abusive pimps and clients.

Various studies on the subject have concluded how much more likely sex workers are to be victims of sexual and physical abuse, and have a high chance of drug addiction, more than any group of women in the world.

Sex workers spoke of the need to differentiate between indoor workers (high class call girls) and street walkers, different worlds entirely. They’re critical of Dr. Farley for writing, “while the women in street prostitution work the fields, call girls, escorts and massage parlor workers are the house niggers of this system.”

The panel event showed the deep division between law enforcement and sex workers. The government’s ideal method of prosecuting what it deems indecent has not cured most vice businesses, even Casey Bates for the Alameda County District Attorney’s Office’s human trafficking division admitted at the event.

“We cannot arrest our way out of this problem,” he said.

Though hardly an advocate of decriminalization or legalization of sex work, Bates does acknowledge that the issue can’t be tackled in the one-dimensional fashion as it is now. And sex workers say they need to be included in discussions about problems in their industry. **SFBG**



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BACKLASH MARS  
ANNUAL TECH  
AWARDS

The Crunchies are a San Francisco-based dog and pony show for the tech industry, hosted by technology business news site Tech Crunch. But amid rising San Franciscan anger, this year's Crunchies took on a decidedly different tone.

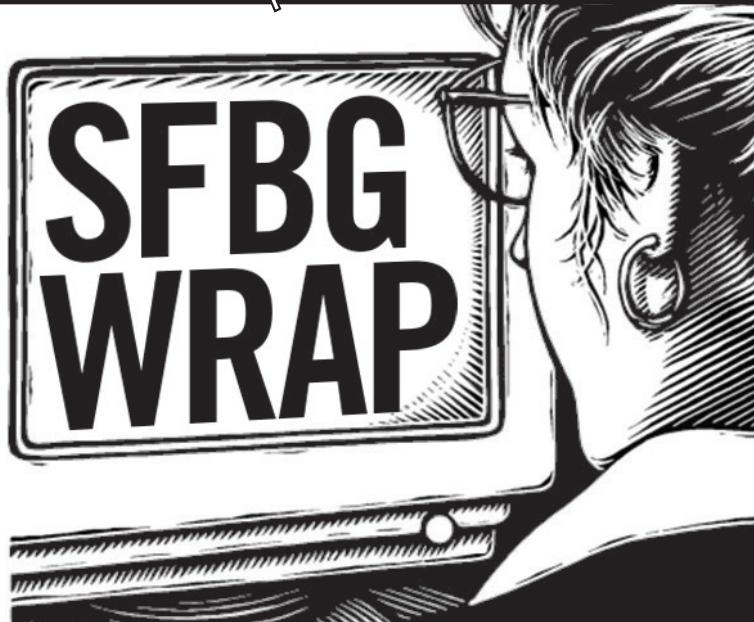
At the outset of the Feb. 10 awards ceremony, big-time investor and noted "Godfather of Silicon Valley," Ron Conway, asked a question. "Raise your hand if your company is located in San Francisco," he asked the tech employees gathered in Davies Symphony Hall.

Hundreds of hands rose across the audience. That's San Francisco's point of pride, and point of contention. Techies bring jobs and growth, supposedly, to the city, but also all the side effects thereof: a housing crisis, mass evictions, overpriced toast, rising unrest. Even the Crunchies' master of ceremonies, comedian John Oliver (of *Daily Show* fame), took it to the techies of the city.

"You're no longer the underdogs! It's very important you realize that," he said to the crowd, roasting the attendees who still laughed anyway. He even brought the Google buses into the mix. "Now you're pissing off an entire city, not just with what you do at work but how you get to work. It's not easy to do that!"

Cue the Crappies, the awards ceremony for the rest of us. Hosted on the sidewalk just outside the Crunchies, the Crappies highlighted folks in tech most responsible for turning San Francisco into a playground for the rich, as opposed to a hometown for families, and put them on blast.

Twitter CEO Dick Costolo was named Best Tax Evasion of the Year, in honor of the now estimated \$55 million Twitter local tax break championed by Mayor Ed Lee. The man who confused attacks on the one percent with Nazi Germany, Tom Perkins, was honored for Diarrhea of the Mouth. Google was honored for driving a Bus in a Bubble. Conway, the angel investor who invested early in companies like Ask Jeeves and



Twitter, was named Angel of Death. ([Joe Fitzgerald Rodriguez](#))

WHO INFLUENCED  
THE GOOGLE-BUS  
POLICY?

On SFBG.com last week, we published a list of the attendees (and corporate affiliations) who were recorded as having attended stakeholder meetings with the San Francisco Municipal Transportation Agency to discuss that private shuttle pilot program that caused such a dust-up last month. The list is a matter of public record and was submitted to the Bay Guardian by a source who wished to remain anonymous.

Google was in the room, of course, but not all attendees were affiliated with corporate shuttle providers that bus employees to their workplaces. One company, called Leap Transit, has started a private luxury bus in San Francisco that is not affiliated with any particular employer.

"Our buses are clean and our staff is friendly," according to Leap's website. "Sip your morning coffee in peace." (Leap did not respond to our request for an interview about its future plans.)

Another participant who seemed a bit far afield from the transportation sector was a representative from TMG Partners, a real estate developer. Also included in the meeting was a representative from a law firm called Morrison Foerster which has represented major tech investors such

as Kleiner Perkins, according to its website, which can be found at [mofo.com](#).

How did these individuals manage to get invites? We emailed SFMTA spokesperson Paul Rose to ask that question. He told us, "When we started the work, we received a set of shuttle sector contacts from the [San Francisco County Transportation Authority], who started looking at this issue. One of the first things we did was reach out to these companies and confirm the right contact people. We also reached out to companies who we'd heard had shuttles."

He added, "Over time, additional shuttle service providers and companies that offer shuttles for their employees contacted the agency to let us know that they were either providing service or considering to provide shuttle service and wanted to know about our policy development process. This also grew our list. And, as we heard about new shuttle programs, we reached out to the companies to make contact. Also, at meetings with shuttle providers, we also asked if there were other providers we should include. Some members of the shuttle sector brought their legal or PR reps with them to the meetings — they were not on our list." ([Rebecca Bowe](#))

FACEBOOK  
EXPANDS GENDER  
CHOICES

Facebook is binary no more. The social media compa-

ny announced via its Facebook Diversity page that profiles will now allow for a custom gender choice, a change long sought by transgender rights activists.

Traditional social networking (and even dating) websites mostly allow only the choice of male and female. But now Facebook has functionality to add multiple gender identifiers under a customizable text menu. The change was brought about through a collaboration with a number of LGBT advocacy groups, including GLAAD.

"This new feature is a step forward in recognizing transgender people and allows them to tell their authentic story in their own words," said GLAAD President Sarah Kate Ellis, in an announcement on its website.

The new function has up to 10 variable gender options: transgender, cisgender, androgynous, genderqueer, neutral, and others. The list will be added to in the future, GLAAD said. ([Joe Fitzgerald Rodriguez](#))

GUARDIAN  
INVESTIGATION  
HONORED

Bay Guardian News Editor Rebecca Bowe and Staff Writer Joe Fitzgerald Rodriguez are being honored by the Society of Professional Journalists of Northern California with a James Madison Freedom of Information Award for "Friends in the Shadows," our investigation of the shady ways that developers and other powerful players buy influence at City Hall.

The package of articles, prepared for the Guardian's 47th anniversary issue of Oct. 6, used extensive public records to show how contributions to the city's various "Friends Of..." organizations create cozy relationships between regulators and the regulated, donations that are often designed to skirt public disclosure requirements.

"Their detailed and thorough account explored a trail of money through myriad city agencies and departments," the awards committee wrote, noting how the paper "used public records, interviews and independent research to probe how developers, corporations and city contractors use indirect gifts to city agencies to

buy influence."

The Guardian will profile the other winners in our annual Freedom of Information Issue on March 12, and all the winners will be honored at SPJ's James Madison Awards banquet on March 20. ([Steven T. Jones](#))



## FRIDAY 21

## U.S. MOVIE PREMIERE: ENDURING ROOTS

Mission Cultural Center for Latino Arts, 2868 Mission, SF. [www.missionculturalcenter.org](#). 6pm, \$5-20 sliding donation. In the name of environmentalism, the Jewish National Fund plants trees and builds parks on Palestinian land. Over the past 113 years, the strategies of the JNF to acquire land in Palestine have changed, but its goals remain the same. This 40 minute documentary chronicles stories of Nakba survivors, interviews with their descendants, and current resistance to the ongoing colonization in Palestine. Screening will be followed by a Q&A with the director and activists.

## REPORT ON THE RIGHTS OF NATURE

1924 Cedar Ave, Berk. [www.bfu.org/events](#). 7pm, \$5-10 donation (no one turned away). Key leaders of the international human rights movement came together in mid-January in Ecuador. The twofold purpose of the summit was to analyze the experiences of communities in Ecuador, Bolivia, and United States that have already implemented "Rights of Nature" laws, and to devise a unified global strategy for advancing the Rights of Nature movement around the world. The Rights of Nature movement draws on indigenous wisdom in positing a new jurisprudence that recognizes the right of nature in all its forms to exist, persist, evolve and regenerate.

## SATURDAY 22

## THANK YOU, ANARCHY!

The Green Arcade, 1680 Market, SF. 5pm, free. Join journalist/activist Nathan Schneider for a discussion of his new book on New York's Occupy movement: *Thank You, Anarchy: Notes from the Occupy Apocalypse*, published by University of California Press. Celebrated San Francisco author Rebecca Solnit will provide an introduction. "Thanks to this meticulous and elegant book, we know what one witness-participant was thinking all through the first year of Occupy, and what many of the sparks and some of the tinder were thinking, and what it was like to be warmed by that beautiful conflagration that spread across the world," Solnit writes.

## SUNDAY 23

## CONCERT: BENEFIT 4 TRISTAN

Art House, 2905 Shattuck, Berk. [www.occupy oakland.org](#). 6pm, \$5-20 suggested donation. Tristan Anderson is an activist and photographer who was critically injured by an Israeli tear gas canister in 2009 during a peaceful protest. He is paralyzed on the left side of his body, blind in one eye, uses a wheelchair, and suffers chronic pain. Musicians David Rovics and Eric Drooker will be performing a benefit concert as Tristan continues his legal battle with the Israeli government.

## TUESDAY 25

TECH WORKERS AGAINST  
DISPLACEMENT HAPPY HOUR

Virgil's Sea Room, 3152 Mission, SF. 7-9pm, free. Could this lead to a breakthrough? Hackers, coders, makers and other tech savvy folks are cordially invited for an informal happy hour with housing rights activists and Sup. David Campos. The goal of this event, according to the Facebook listing, "is to create an open discussion on how improved communication and collaboration can affect reforms needed to stop involuntary displacements of long-term San Franciscans and ensure sustainable, cohesive and diverse communities." [SFBG](#)

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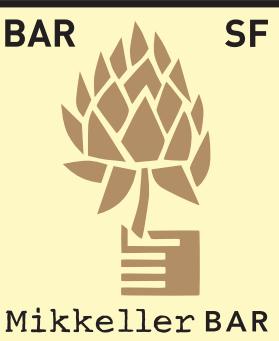
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# Up valley

BY MARCIA GAGLIARDI  
[culture@sfbg.com](mailto:culture@sfbg.com)

Inn (1152 Lodi Lane, St. Helena. [www.winecountryinn.com](http://www.winecountryinn.com)), a spacious property with beautiful vineyard views, although the look and feel can be a bit suburban.

After you check in, go for an amble down the main drag. You'll want to pick up some handmade chocolates from **Woodhouse Chocolate** (1367 Main St., St. Helena. [www.woodhousechocolate.com](http://www.woodhousechocolate.com)) which is styled like a jewelry shop. Pick up a single bite for yourself — pistachio for me! — or a box for later (like caramels with fleur de sel).

Thirsty? Always. You can visit the new **Orin Swift** tasting room (1325 Main St., St. Helena. [www.orin swift.com](http://www.orin swift.com)) and taste a portfolio of full-bodied reds, a few whites, and China Doll rosé. If it's a cocktail you crave, cheers, you can head to **Goose & Gander** (1245 Spring St., St. Helena. [www.goosegander.com](http://www.goosegander.com)), which not only offers damn good cocktails thanks to bar star Scott Beattie, but there's also a cozy basement bar to enjoy them in (a fun spot at the end of the night, with a killer burger). **Farmstead at Long Meadow Ranch** (738 Main St., St. Helena. [www.longmeadowranch.com](http://www.longmeadowranch.com))

CONTINUES ON PAGE 20 >>

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FOOD + DRINK

20 SAN FRANCISCO BAY GUARDIAN

OPINION

NEWS

THE SELECTOR

GOLDIES

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## FOOD + DRINK

### UP VALLEY

CONT >>

com) also has a busy bar, and you can snack on cheddar cheese biscuits with your bevvie, plus other bar bites. Oh, and there's a happy hour Mon-Fri 4pm-6pm.

It's time for dinner. Head to **La Condesa** (1320 Main St, St. Helena. [www.lacondesa.com/napa](http://www.lacondesa.com/napa)), an import from Austin which is rocking a new Mexico City-meets-Northern California menu from chef Chris Mortensen. (If you haven't been here for a while, it's time to give it another chance.) Once you have margaritas on your table, skip the guacamoles and go for the stellar tortilla soup and the fluke ceviche with potato, and mains like the juicy oak-grilled chicken, and the stuffed poblano chile (absolutely delicious, and vegetarian!). Dessert is all about the house-made ice creams — get a couple.

Other dinner options: drinks and bites at **Bar Terra** (1345 Railroad Ave, St. Helena. [www.terrarestaurant.com/BT](http://www.terrarestaurant.com/BT)) the more casual offshoot of Terra from Hiro Sone and Lissa Doumani of Ame here in SF, and the welcoming **Cook** (1310 Main St, St. Helena. [www.cooksthelena.com](http://www.cooksthelena.com)), a local favorite for house-made pastas and hearty, seasonal mains. If it's a steak you crave, the answer is **Press** (587 St. Helena Hwy, [www.pressnapavalley.com](http://www.pressnapavalley.com)), which also has a very deep wine cellar.

The next day, grab a coffee and hang with the locals at **Napa Valley Coffee Roasters** (1400 Oak Ave, St. Helena. [www.napavalleycoffee.com](http://www.napavalleycoffee.com)). And then I recommend going for a walk in the vineyards — you'll see plenty of neighbors out with their cute dogs. Your brunch should be on the terrace at **French Blue** (1429 Main St, St. Helena. [www.frenchbluenapa.com](http://www.frenchbluenapa.com)), another place worth a revisit: There are new owners and a new chef. My brunch dish of oak-grilled trout with poached eggs and crisp rösti potatoes was smashing, ditto my mother's eggs Benedict, which featured a light hand with the dill hollandaise. The meal made me want to head back for dinner soon.

Last tip: Before you hit the road, you'll want to pick up some freshly made English muffins from **Model Bakery** (1357 Main St, St. Helena. [www.themodelbakery.com](http://www.themodelbakery.com)), along with anything else that catches your eye in there. Be careful. **SFBG**

*Marcia Gagliardi is the founder of the weekly tablehopper e-column, [www.tablehopper.com](http://www.tablehopper.com). Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.*

# THE SELECTOR



YUM, CHOCOLATE  
SEWERS

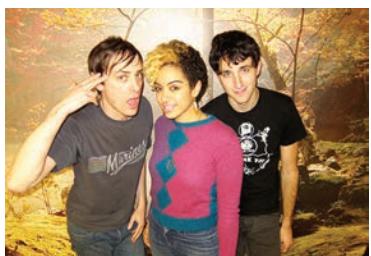
WEDNESDAY 2/19

## • DELIVERY (SFINDIEFEST)

Remember 1999, before reality TV exploded all over our pop culture consciousness? Before you found yourself wondering "Why do I know what Kim Kardashian ate for breakfast?" That year, *The Blair Witch Project* broke new ground by scaring our pants off using found footage; by the time the fifth installment of *Paranormal Activity* rolled around, it seemed there were several nails in that genre's coffin. Not so fast: *Delivery* takes on our obsession with reality shows with a nod to *Rosemary's Baby* (1968), following a young couple who, in trying to have their first child, get selected for a reality show. All's well, until a series of events portrayed through "un-aired reality footage" leads mom to believe her unborn child is possessed by something angry. Bonus: If you're not ready for kids, this film can serve as a great reminder to use protection. (Emma Silvers)

7pm, \$12  
New Parkway  
474 24th St., Oakl.  
[www.sfindie.com](http://www.sfindie.com)

Thermals are still charmingly under-the-radar. Their disarming lo-fi sound, Northwestern flannel fuzz, and hooky sensibility are deserving of a larger audience, so there's something very fortunate about getting to see them in such an intimate setting as the Chapel. (Haley Zaremba)



With Colleen Green  
9pm, \$17  
Chapel  
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## • MANOWAR

New York metal pioneers Manowar have been blasting stages since 1980, making a name for themselves with over-the-top volume levels — the Guinness Book of World Records recognized the band for having the loudest live performance on record in the mid-1980s — and sweeping musical epics that feature lyrics with sword and sorcery themes. Adding to the grand scale and image of the band, it was among the first metal groups to record with an orchestra and choir, and has even had



the occasional guest narrator tell tales over its music, including legendary actors Orson Welles and Christopher Lee. Mere mortals may want to bring their earplugs for these "Sons of Odin"! (Sean McCourt)

8pm, \$75-\$100  
Regency Ballroom  
1300 Van Ness, SF  
[www.theregencyballroom.com](http://www.theregencyballroom.com)

## • BITCHSLAP!

If you're still laboring under the illusion that men are always funnier than women, get ready



for a big slap in the face. Once a month, the city's funniest ladies come together for a night of stand-up at the Mission holdout Esta Noche. Bay Area comics

Eloisa Bravo and Kimberly Rose Wendt started Bitchslap! about a year ago, in protest of the stereotype that women aren't funny. Since then, Bitchslap! has

gained both male and female fans, creating a nonsexist environment for women performers. Bravo hosts the show and Rose Wendt performs alongside the all-female lineup. (Laura B. Childs)

8pm, free  
Esta Noche Nightclub  
3079 16th St., SF  
[www.thebitchslapcomedy.com](http://www.thebitchslapcomedy.com)

FRIDAY 2/21

## • SMUIN BALLET'S XXPERIMENTS CHOREOGRAPHY SHOWCASE

In modern/postmodern companies the collaborative process has become pretty much the norm. That's why, in the programs, choreographers often acknowledge that "the work was created in collaboration with the dancers." Ballet companies, for the most part, are a different breed: The choreographer brings the material to the studio and the dancers learn it. Yet many ballet dancers also want to choreograph. How will they learn? At Smuin Ballet, they do. XXperiments Choreography Showcase offers an evening of premieres by Smuin dancers set to music, lighting design, and more by their colleagues. The company has 17 dancers; 10 of them will be part of this program: Darrin Anderson, Erica Chipp, Aidan DeYoung, Jonathan Dummar, Nicole

Haskins, Weston Krukow, Ben Needham-Wood, Jane Rehm, Susan Roemer, and Christian Squires. (Rita Felciano)

7:30pm, \$30

ODC Theater

3153 17th St., SF.

(415) 863-9834

[www.SmuinBallet.org](http://www.SmuinBallet.org)

## • SF BAY GUARDIAN'S 25TH ANNUAL GOLDIES AWARDS

Whoever first said that "all that glitters isn't gold" clearly hadn't been to a Bay Guardian party. We're going big — and sparkly — for this awards ceremony, which celebrates our hometown movers and shakers in music, visual art, performance, and more (the gold in Goldies stands for Guardian



Outstanding Local Discovery). And, much like the Vanity Fair party after the Oscars, the real fun begins after the last award has been awarded, with music from DJs Primo Pitino and Wam Bam Ashleyanne and all-you-can-drink Lagunitas beer — all in the name of raising money for the worthy arts organization CounterPULSE. Don't forget to wear your glitteriest gold attire: Under the Golden Gate will be snapping photos on the (actual) red carpet. Our fashion critics are kinder than Joan Rivers, we promise. (Silvers)

8pm, \$10  
Folsom Street Foundry  
1425 Folsom, SF  
Facebook: SF Bay Guardian presents The Golden Oldies Late Night Happy Hour

## • PUBLIC INTIMACY: ART AND OTHER ORDINARY ACTS IN SOUTH AFRICA

If Nelson Mandela and mind-numbing Vuvuzelas are your only points

CONTINUES  
ON PAGE  
22 >

SMUIN BALLET'S XXPERIMENTS CHOREOGRAPHY SHOWCASE | SEE FRIDAY/21

FRIDAY/21

CONT>>

of reference when it comes to South Africa, head over to the Yerba Buena Center of the Arts for a little education. The museum's newest exhibit explores interpersonal relationships, encounters, and exchange in South Africa through the eyes of 25 con-



temporary artists. In collaboration with SFMOMA, YBCA presents an expansive collection of mixed-media projects, including photography, painting, sculpture, printmaking, graphic design, and performance. Coinciding with South Africa's 20th anniversary of democracy, *Public Intimacy* promises to reveal an unexpected perspective of everyday life in the Rainbow Nation. (Childs) Through June 28

Opening reception 8pm, \$12  
Yerba Buena Center for the Arts  
701 Mission, SF  
[www.ybca.org](http://www.ybca.org)

## SATURDAY 2/22

### WE WERE PROMISED JETPACKS

Scotland's We Were Promised Jetpacks may have an impossibly cute backstory — their first concert was at their school's battle of the bands — but the group's music refuses to be taken lightly. Marked by cymbal crashes, epic builds, seri-



ous brogue, and some Ian Curtis-level melancholy, the band's two records provide a visceral listening experience. We Were Promised Jetpacks has matured a bit since their powerful debut record, *These Four Walls*, which they recorded in just eight days. For their follow-up, the band traveled to Iceland to record in Sigur Rós' studio, and the result is an accordingly aching and

THERMALS PHOTO BY WESTIN GLASS; MANOWAR PHOTO COURTESY OF THE BAND; BITCHSLAP! PHOTO BY JAY AUSTIN GRAHAM; DANCER BEN NEEDHAM-WOOD OF SMUIN BALLET, PHOTO BY KEITH SUTTER; GOLDIES WINNER THE SESHEN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER; "THE FUTURE WHITE WOMEN OF AZANIA," COURTESY ATHI-PATRA RUGA, PHOTO BY RUTH SIMBOA; WE WERE PROMISED JETPACKS PHOTO BY NIC SHONFELD; COURTNEY BARNETT PHOTO BY TAJETTE OHALLORAN; TOM MALLON PHOTO COURTESY OF FRIENDS; BOB MOULD PHOTO BY PETER ELLENBY

### COURTNEY BARNETT SEE MONDAY/24



beautiful record. The catharsis of the band's recorded material is not lost in its notoriously powerful live presence. (Zaremba)

With Honeyblood  
9pm, \$20  
Bimbo's 365  
1025 Columbus, SF  
(415) 474-0365  
[www.bimbos365club.com](http://www.bimbos365club.com)

### HIDDEN CITIES

Think you know everything about San Francisco? Think again. The newest exhibition at SOMArts will have you completely rethinking the urban space you call home. *Hidden Cities* features 26 interactive images and installations that unearth forgotten or unseen social, environmental, and racial justice issues in the city. Many projects focus on human waste, like Christian Cerrito's animatronic, belching metal trashcans and Yulia Pinksevich's LED light display made from salvaged materials from San Francisco's Recology landfill. You won't want to miss the exhibit's opening reception for two reasons: 1) An energetic parkour demonstration, featuring practitioners interacting with the city's architecture, and 2) a chocolate cake with printed locations of sewage plants designed by one of the activist-artists will be served. Yum, chocolate sewers! (Childs)

6pm, free  
SOMArts  
934 Brannan, SF  
[www.somarts.com](http://www.somarts.com)

## SUNDAY 2/23

### TOM MALLON MEMORIAL

Beginning in the mid-1970s, Tom Mallon had a huge influence and incredibly important impact on the independent San Francisco music scene, both as a performer — he played with



American Music Club and Toiling Midgets, among others — and as a producer and engineer. Providing low-cost studio time and guidance, Mallon helped document the work of countless artists, ranging from Chris Isaak to Chuck Prophet. Unfortunately, Mallon passed away last month due to complications from a brain tumor. But his legacy lives on,

and at this memorial a variety of people he worked with will come together to play a special show in tribute to him. (McCourt)

4pm, free  
Make Out Room  
3225 22nd St, SF  
(415) 647-2888  
[www.makeoutroom.com](http://www.makeoutroom.com)

## MONDAY 2/24

### COURTNEY BARNETT

Somewhere in drunkenly rocking Dylan-esque narrative of "History Eraser" — among deserving references to the Stones, Ezra Pound, and (I think) Tenacious D — there's a reminder "that nothing really ever is exactly as it seems." That's good advice coming from Melbourne's Courtney Barnett, on her collection *The Double EP: A Sea of Split Peas*. The songwriter has a knack for recounting relatable situations and even mundane experiences as extraordinary songs. Take the psychedelic-guitar fueled "Avant Gardener," in which an asthma attack has the gravity of a bad acid-cum-hospital trip, leaving the singer feeling like "Uma Thurman post over-dosing kick-start." The result is an album that has all the playful wit of The Moldy Peaches with the earnestness of Sharon Van Etten. (Ryan Prendiville)

With Fever the Ghost, KINS, Rich Girls  
8pm, \$12

Rickshaw Stop  
155 Fell, SF  
(415) 861-2011  
[www.rickshawstop.com](http://www.rickshawstop.com)

## TUESDAY 2/25

### NOISE POP OPENING NIGHT PARTY

It just keeps on growin'. The Noise Pop music festival, now in its 21st year, is one of the Bay Area's most beloved live music traditions, featuring a reliably excellent lineup of both local and national buzz-worthy bands. New



this year: a festival headquarters — a physical center for all things Noise Poppy — and that's where the week's rocking will be kicked off, with "Punk Rock Fancy," featuring DJ sets by local treasure, punk icon, and Noise Pop godfather Bob Mould (pictured), artist-activist Shepard Fairey, and other "special guests" TBD. For a Tuesday show timed for happy hour, you could do a lot worse. And judging by the lines at last year's parties, you'll be in good (or at least very party-ready) company. (Silvers)

5:30pm, free  
The NWBLK  
1999 Bryant, SF  
[www.noisepop.com](http://www.noisepop.com) SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, The Guardian, 225 Bush, 17th Fl., SF, CA 94105; or email (paste press release into email body — no attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

# GOLDIES 2014



## GOLDIES

The Goldies are silver! The San Francisco Bay Guardian celebrates the 25th annual Goldies — if you're new here, that stands for Guardian Outstanding Local Discovery Awards — with a special issue celebrating nine emerging Bay Area artists and groups who're producing exciting, intelligent, provocative work. Gazing into our glittery crystal ball, we predict great things ahead for their careers. And that's not all: We also honor one veteran performer whose wide-reaching influence has been a beacon of inspiration for over three decades.

Join us and the 2014 winners Fri/21 at a party (\$10 gets you all the Lagunitas you can guzzle!) benefiting grassroots arts and culture venue CounterPULSE. Wear gold, because it's time to shine! **SFBG**

### GOLDIES AFTERPARTY AND FUNDRAISER FOR COUNTERPULSE

With DJ Primo Pitino and DJ Wam Bam Ashleyanne

Fri/21, 8-11pm, \$10

Folsom Street Foundry  
1425 Folsom, SF

[www.sfbg.com](http://www.sfbg.com), [www.getwillcall.com](http://www.getwillcall.com)

**DANCE** · RAWdance · **P23**

**COMEDY** · SEAN KEANE · **P24**

**DANCE/FILM** · SAN FRANCISCO DANCE FILM FESTIVAL · **P26**

**MUSIC** · THE SESHEN · **P28**

**PERFORMANCE** · SALTA · **P30**

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BRONTEZ PURNELL · **P32**

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**LIFETIME ACHIEVEMENT** ·  
SARA SHELTON MANN · **P40**



**GOLDIES** "Anybody want more popcorn? How about coffee?"

Ryan T. Smith is calling out to a packed audience in the odd-shape dance studio in San Francisco — long and narrow, like a bowling alley. The occasion is the latest installment in RAWdance's popular bi-annual CONCEPT series, started in 2007 by Smith and partner Wendy Rein in their Duboce Triangle neighborhood.

CONCEPT is an occasion where dance watching and socializing go hand in hand. An old-fashioned salon of serious fun but also serious art, the series has become one of the most congenial places to watch dance in SF.

And yet the project started as something like a self-help group. When Smith and Rein moved to the city, they came into an environment rich in dance theater, multimedia, text-based dance, and identity- and gender-inspired material. "This is not who we are," Rein explains while sitting at their kitchen table. "Our dances are abstract." And, continues Smith, "We also didn't know anybody [at the time]."

Looking around, however, they found artists who — like themselves — had pieces that had been seen only once, or were works in progress. Artists who wanted to rework something, or just try out new

material. Today, over 60 choreographers have shown at CONCEPT; anyone can apply, though the team curates the show lightly to ensure a good mix.

Another reason behind CONCEPT arises from the duo's desire to make dance more generally accessible. "We are so tired of going to dance concerts and seeing the same people all the time," they agree. Rein remembered a couple who just walked into CONCEPT off the street. "I just loved that."

They don't complain about the lack of attention paid to theatrically demanding dance. They don't wait for audiences — they go to them. Locally, they have performed in public spaces like Union Square and beneath the SF City Hall Rotunda.

The duo calls its choreography "abstract;" in truth, that's something of a misnomer since there is no such thing as abstract dance. When you put a human being on a stage, abstraction goes out the back door. RAWdance derives its strength from the fact that the pieces tell stories without relying on explicit

## GOLDIES 2014: DANCE

# RAWdance

narratives. "We don't spoon-feed our audiences. We just want to go so deep that the experience becomes visceral," they agree.

For *Two by Two: Love on Loop*, they created a 20-minute dance on themselves, and then taught it to 12 very different couples who performed it over an eight-hour period in the middle of the UN Plaza. For *A Public Affair*, a 10-minute duet performed at the height of the dinner hour at the now closed Orson Restaurant, they condensed gestures and movements that would have looked familiar to the patrons. *The Beauty Project*, first performed in an empty storefront, eventually made it into a theater — but its inspirations (mannequins, a fashion-show runway) remained unmistakable.

In their own duets — still their preferred way of working — Smith and Rein often move like liquid sculptures; we see them as one even as they strive to pull apart. They were at first drawn to each other in college because choreographers so frequently paired them together. It makes sense.

Both of them are tall and long-limbed, with superb techniques. Rein looks fragile but she is fierce. "I feel more comfortably working with Wendy, trying out things that are physically bizarre, than with anybody else in a studio," Smith says. "I trust her with my weight."

Rein feels the same way but explains the trust also comes from the fact that "we create everything together, so we are interested in seeing the interactions between us." Chatting with them in their kitchen, you get the sense that they are completely in tune with each other. They finish each other's sentences like an old married couple (which they are not).

At the most recent CONCEPT series last August, RAWdance showed the beginnings of new piece, *Turing's Appel*, inspired by Alan Turing, the pioneering British scientist who was driven to suicide because of his homosexuality. (The piece is set to premiere this summer at Z Space.) Dance critic Heather Desaulniers described the excerpt in terms of the questions she saw the choreographers raising: "How do constraints affect physicality; how do situations differ when change is purposeful or accidental; what circumstances make the most sense in the body?" (Rita Felciano)

[www.RAWdance.org](http://www.RAWdance.org)

# Make-Out Room



WEDNESDAY 2/19 AT 7:30PM, \$10

## THE GORILLA PRESS

### POETRY SERIES

JENNIFER S CHENG • ALEXANDRA NAUGHTON  
TOMAS MONIZ • KWAN BOOTH • AMY K BELL  
SARAH HEADY • MC DANIEL SUAREZ & DJ CL

FOLLOWING AT 9PM, FREE!

## BURN DOWN THE DISCO!

80S DANCE PARTY

DJ 2SHY-SHY & DJ MELT W/U

80S GROOVE, WAVE, GOTH, SYNTH-POP, & MORE!

THURSDAY 2/20 AT 6:30PM, \$10

## YOU'RE GOING TO DIE

POETRY, PROSE, & EVERYTHING GOES  
FEATURING WHISKERMAN

FOLLOWING AT 10PM, NO COVER!

## FESTIVAL '68

SELECTORS: ADAM & VANESSA

GUESTS: DJS NINA • MINI AKA "MADAME STREGGAE"  
ROCKSTEADY, EARLY REGGAE & SKA

FRIDAY 2/21 AT 6PM, FREE!

## ((SHAKE APPEAL))

GROOVY 60S/70S DANCE PARTY!

GARAGE/SOUL/GLAM/PSYCHE/YE-YE

FOLLOWING AT 10PM, \$5

## LOOSE JOINTS

DI TOM THUMP/DAMON BELL/CENTIPEDE  
FUNK/SOUL/HIP-HOP/LATIN/AFRO-BEAT

SATURDAY 2/22 AT 6:30PM, \$8

## CARLTON MELTON

WHITE MANNA • 3 LEAFS

FOLLOWING AT 10PM, \$5

## EL SUPERRITMO!

W/ ROGER MAS Y EL KOOL KYLE  
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 2/23 AT 7:30PM, \$8

## LFZ

ELA J • DIEGO GONZALEZ

MONDAY 2/24 AT 7PM, FREE!

## POP LIFE, THE ZERO-CALORIE QUIZ!

W/ YOUR HOST AGENT J

FOLLOWING AT 9:30PM, FREE!

## KARAOKE SUNDOWN MONDAYS

W/ KJ ROGER NINER!

TUESDAY 2/25 AT 6PM, FREE!

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GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER

# GOLDIES



GOLDIES 2014: COMEDY

# Sean Keane



**GOLDIES** At a recent edition of the Business — his weekly comedy showcase at the Dark Room Theater — Sean Keane is fulfilling one of stand-up's most cherished rituals: skewering the absurdities that inconvenience our daily lives.

Like BART seats, for instance. "Who's the person with the bright idea of making BART seats out of carpet?" Keane asks, before re-creating one possible scenario for an uproariously laughing audience: "Sir, I think we should use carpet, as much carpet as possible, carpet on the floor, carpet on the seats, carpet that we scavenge from an elementary school in the '70s. And it should be as absorbent as a sponge. Every spill, every odor, every terrible thing that happens on a BART train should be preserved for eternity. And for cleaning we'll shut down the whole system for six hours a night and lightly sweep it with a broom."

Keane's specialty is the observation beat.

The self-described "baby-faced man with the body of a dad" deftly riffs on the various mishaps and oddities he encounters.

With his sports-announcer voice, he spins comedy gold from that time he ate at an

Ethiopian-Irish food truck, or witnessed the announcement of Osama bin Laden's death on ESPN, or found himself having to react to a stranger's curiosity about his "I've Got Beaver Fever!" T-shirt (true story: he used to coach a middle school swim team with a beaver mascot).

It's no surprise that a unique city like San Francisco has produced such an effective observational comic. "It's interesting how what's unacceptable in SF is acceptable in other places," Keane says. "The worst thing you can do is use a plastic bag. At the Folsom Street Fair, you can see guy in a full leather outfit just sitting on a street corner jacking off, but if he was jacking off into a single-use plastic bag, he's a monster."

Keane is also a sports fanatic. Stories from one of his blogs, [sportscentr.tumblr.com](http://sportscentr.tumblr.com), have been picked up by Deadspin and other mainstream outlets. Though he avoids incorporating wonky inside-baseball jokes into his comedy act, he's able to combine his two passions by regaling crowds with hilarious sports-related happenings. (Like, say, his ejection from a bar after accosting someone clad in a 49ers pajama onesie.) His best sports-related gag is his hilariously accurate impression of a British commentator covering the NFL draft, and the inevitable culture clash that follows.

Keane comes from a humor-loving family that encouraged his performing ambitions. In high school, he was involved in musical theater, which he credits for helping him overcome a speech impediment and learning to properly enunciate. At UC Berkeley, he started doing stand-up, opening for touring acts like Dave Attell.

Cal is also where he developed his material-generating process. "We had a big white board in our living room where I would write ideas down," he recalls. "The key is to write things down everywhere. When I'm driving, I record voice memos. You kind of feel like a crazy person when you do that, and duck to the side of the street and just start dictating something into the phone. I write things out like they're lecture notes, with a subject and heading. Jokes comes first and then wording gets fixed later."

After doing a lot of writing and improv, Keane fully committed himself to stand-up in late 2005 and early 2006. In 2009, he co-founded the Business, which has become a popular fixture on the local comedy scene.

"The Business helped with developing our style and skills due to the regular 20-25 minute sets," says Keane. Of his fellow Business comics — including Caitlin Gill, Nato Green, and Bucky Sinister — Keane says, "When you perform with people every week, you pick up on stuff from them and you get pushed by seeing someone go out and kill."

"Sean is someone who makes stand up look easy," Gill says. "He is impossibly likable, endlessly witty, and incredibly fun to watch, even more fun to be around." One of Gill's most memorable moments with Keane was the "Competitive Erotic Fan Fiction" show, in which Keane performed bits entitled "Riding Miss Daisy" and "Zero Dark 69."

Sadly for San Francisco comedy fans, Keane is at that point in his career where a move may soon be necessary. "SF is a great place, but I need to get to the next level and there's no comedy industry here," he points out. "Your ceiling as a SF comic is two weekends a year at the Punchline, and two weekends a year at Cobb's. To become a headliner, you have to be famous. To be famous you have to get on TV. And it's hard to get on TV in a place that does not produce many TV shows."

Until then, Keane's Business is booming on Mission Street, delighting audiences every week — even those who have to ride those carpeted BART seats to get home. Catch him while you can. (**George McIntire**)

[www.seankeane.com](http://www.seankeane.com)



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**SCIENCES**  
Golden Gate Park

GOLDIES 2014: DANCE/FILM

# San Francisco Dance Film Festival

**GOLDIES** Greta Schoenberg founded the San Francisco Dance Film Festival in 2008, but she didn't realize it at the time. It began as "Motion Pictures," a gallery show combining dance photography with screenings of Schoenberg's "screen dance" films — short works she'd made specifically for the camera.

It was a success, so the next year, she asked other artists who were making dance films to contribute. (The dance-film genre also includes staged performances filmed for archival purposes and dance-themed documentaries, in addition to more experimental works.) The 2009 event was also a hit; it attracted the interest of the Ninth Street Independent Film Center, which was searching for a way to celebrate Bay Area National Dance Week. Schoenberg's shorts program was a perfect fit.

"Skye Christensen — who was the director [at Ninth Street], and is now on our board — suggested that we make it into a real festival," remembers Schoenberg. "It was her idea to call it the San Francisco Dance Film Festival, which was a little daunting. But I'm so glad I did, because I think that leap forward was just the risk somebody needed to take, and it happened to be me."

With help from Christensen and other community arts organizations, Schoenberg assembled a volunteer staff and launched the first official San Francisco Dance Film Festival in 2010. The DIY effort worked. "We had people sitting on the floor in the lobby in our rush ticket line. We had already outgrown the [Ninth Street] space."

An evolution into something even bigger seemed inevitable. Enter Judy Flannery, who was looking for a way to bring Dance Screen — the prestigious dance film and video competition presented by the Vienna-based International Music + Media Centre, or IMZ — to San Francisco.

"When I was first asked by this European organization if I could help them collaborate with a US dance film festival, I said the only two I knew of were in LA and New York," recalls Flannery — until she learned about Schoenberg's fledgling enterprise.



"I made this proposition to Greta that it would be great to get the San Francisco festival better-known. I felt she'd done this amazing thing, which was to identify a need. There wasn't anything in Northern California that allowed filmmakers to show dance films," Flannery says. "Plus, this is one of the most vibrant dance communities in the country, and we're also renowned for having a super independent film community. So why hadn't they gotten together to make dance films? This was a golden opportunity to make this a more established festival."

She adds with a laugh, "I basically said I'd like to put it on steroids."

Initially, Schoenberg hesitated — but Flannery won her over.

"I made this Faustian deal with Greta that I would do a big chunk of the work, alongside Greta and a lot of volunteers, to help establish the fourth festival, in 2013, as a collaboration between the San Francisco Dance Film Festival and the European Dance Screen," she says. "I was also able to get some other artistic organizations involved, like the San Francisco Ballet and the San Francisco Film Society."

The SFDFF's newly heightened profile allowed for an expanded program beyond screenings, with panel presentations (on topics like digital distribution and music-rights issues) and the "Co-Laboratory" program, which paired local choreographers with local filmmakers and gave them a compressed window of time (one week!) to create a short dance film together.

"We wanted to encourage local dancers and filmmakers — who are very busy doing their own things — to go, 'Look what happens if we work together!'" Flannery says. "It was a wonderful way to engage the very communities we want to celebrate. This year, we want to build on what we were able to pull off last year."

And the SFDFF's upward trajectory shows no sign of leveling off. Plans for the future include, of course, the 2014 festival (calling all filmmakers: submissions are open through May 1), which takes place in November and will include a tribute to veteran documentarian Frederick Wiseman.

FROM LEFT: GRAPHIC DESIGNER RANDALL HEATH, FOUNDER AND ARTISTIC DIRECTOR GRETA SCHOENBERG, AND ACTING EXECUTIVE DIRECTOR JUDY FLANNERY. GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER



Eventually, the SFDFF hopes to become a year-round organization. Expanding its audience is a key goal.

"This genre is not new — it's been around since the early days of cinema," Schoenberg says, citing the works of Muybridge and Maya Deren as examples. "What is new is the technology that's available for the average dancer. Now, you can make a film on your iPhone. That's exciting! And through these works, you can expose somebody to dance in a way that they're comfortable with. They might not

inclined to go to a live performance of an unknown contemporary dance company, but if they've seen a shorts program of contemporary dance works, maybe they would. As a dancer, I don't feel like dance films can ever replace live performance. That would never be the goal. But using these films as ambassadors, and getting people to understand dance a little bit more — I think they're an amazing tool for outreach."

**(Cheryl Eddy)**

[www.sfdancefilmfest.org](http://www.sfdancefilmfest.org)



# BLACK CROWN

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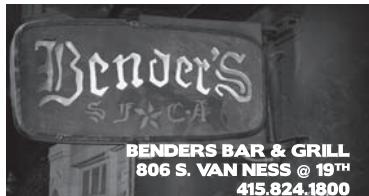


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**WED**  
**2/19**  
**9PM**  
**\$5**  
**RECORD RELEASE SHOW**  
**PEACE CREEP**  
**(ALTERNATIVE TENTACLES)**  
**FUTURE TWIN**  
**BUFFALO TOOTH**  
**COMEDIAN GEORGE CHEN**  
**AND DJ JELLO BIAFRA**  
**(DEAD KENNEDYS)**

**THU**  
**2/20**  
**\$5 B4**  
**10:30PM**  
**\$8 AFTER**  
**AFRO-TROP-ELECTRIC SAMBA-FUNK**  
**AFROLICIOUS**  
**WITH DIS/HOSTS**  
**PLEASUREMAKER**  
**& SENOR OZ**  
**AND RESIDENT PERCUSSIONISTS**

**FRI**  
**2/21**  
**10PM**  
**\$10**  
**ELBO ROOM PRESENTS**  
**SADAT X (OF BRAND NUBIAN)**  
**EL DA SENSEI (ARTIFACTS),**  
**QWEL & MAKER**  
**(GALAPAGOS 4)**

**SAT**  
**2/22**  
**9:30PM**  
**\$12**  
**ELBO ROOM PRESENTS**  
**LA GENTE**  
**THE CONGRESS,**  
**DJ RYAN (LIVE & DJ SETS),**  
**RASA VITALIA**

**SUN**  
**2/23**  
**FREE B4**  
**9:30PM**  
**\$6 AFTER**  
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**PRESENTS THE BEST IN DUB, ROOTS**  
**REGGAE & DANCEHALL WITH**  
**DI SEP, MANEESH THE TWISTER**  
**(SURYA DUB) AND SPECIAL GUEST**  
**DADDY SPLEECE**  
**(REALITY SOUND INTERNATIONAL)**

**MON**  
**2/24**  
**EARLY**  
**8PM FREE**  
**AUT AUT & LLP PRESENT**  
**SLOWED/THROWED**  
**A CHOPPED & SCREWED DANCE PARTY**  
**WITH PERFORMANCES BY**  
**JIM HAYNES AND JON PORRAS**

**TUE**  
**2/25**  
**9PM**  
**\$12**  
**ELBO ROOM PRESENTS**  
**"LOCAL CELEBRITY"**  
**A STAND UP COMEDY AND HIP HOP**  
**EVENT FEAT TELLI PRAGO**  
**AND GRAM (GAS MASK COLONY),**  
**BRENDAN LYNCH, JULES POSNER,**  
**CHRISTIAN REYES, NICK PALM,**  
**ZACH CHIAPPOLONE, DJ IRON MIKE**  
**HOSTED BY SERGIO BÁRAJAS**

**WED**  
**2/26**  
**9PM**  
**\$8 ADV.**  
**\$10 DOOR**  
**BODYSHOCK**  
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## GOLDIES



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**GOLDIES** "What was the latest? Afro-futurism? Afro-futurism," says Lalin St. Juste, songwriter and lead singer in the East Bay band the Seshen, of how the somewhat un-categorizable band has been categorized by critics most recently. "Which we're kind of OK with. It makes me think of, like, a silver afro."

"Or, you know, like we trade in afro futures," says keyboardist Mahesh Rao, between bites of chips and salsa, eliciting a burst of laughter from his bandmates. "Electro-soul is OK too. We were calling ourselves electro pop for a while, but then Paris Hilton came out with a record a while back that she was calling electro pop, and I was like, Lalin, we gotta take that off our business cards."

Call them what you will. The sounds this seven-piece band makes are captivating, layering the soulful, Erykah Badu-reminiscent vocals of St. Juste and the musical theater-trained Akasha Orr — whose smile you can hear in her voice — with precise electronic samples, dub sounds, R&B guitar grooves, bass lines that beg to be bumped out your car window at a stoplight, and percussion that seems to borrow from at least three continents.

It's both sexy and a little nerdy: immersive, inviting, warmer than your weirdest Radiohead, but with a chilled-out, dreamy, late-night sensibility and spirituality. It'd be just at home on an indie-rock mix as,

## GOLDIES 2014: MUSIC

# The Seshen

say, Beach House. Live, the Seshen is committed to a specific blend of electronic elements and "humanity" — I think we have something really human and warm, because of the vocals, live drums, other human elements," says percussionist Mirza Koppelman. Regardless, the band's setup is far from straightforward; St. Juste's custom pedal board looks like it could power a small plane. "Sound guys hate us," offers synchronizer-sampler Kumar Butler.

People often don't quite know what to do with them, Seshen members are the first to admit. They've been labeled "world music" in the past simply because, as far as they can tell, they're seven people representing a wide range of ethnicities. But especially following the release of last summer's spaced-out, sped-up trip-hoppy, drum-and-keyboard-driven single "2000 Seasons," which revealed a more upbeat sound than the Seshen's self-titled 2012 debut, hip-shaking seems to be a common reaction.



"Some songs are meant for sitting and relaxing," says St. Juste. "But in general, we want people to dance."

Bigger crowds and stages have followed, over the course of the last year.

Playing Oakland's Hiero Day last year, band members were overwhelmed to hear that some of their local childhood hip-hop heroes were Seshen fans, too.

It's a rehearsal evening, which means members are sprawled around their studio — the tricked-out den of an El Cerrito house that St. Juste, producer-bassist Aki Ahara, and Orr all share — with snacks and beers and their notes about the most recent mixes of their upcoming EP, due out this spring. There's a dartboard in one corner; a campy poster featuring the winged angel version of Michael Jackson dominates another, while D'Angelo stares across the room from an LP cover.

Just past a tiny enclave marked by a photo of Ahara's grandfather is the producer's recording and mixing setup — the band does it all, quite literally and very meticulously,

in-house. The value of Ahara's determined focus on the subtleties of a mix cannot be overstated, say his bandmates. In honing the band's sound, says Ahara, he's influenced by delving into the history of electronic music, he says, going back to John Cage and early BBC radio electronica. "That, alone, opened a whole other door for me."

"I've played in a lot of bands, and I've never been in one that pays this much attention to detail," says drummer Chris Thalman. "Everyone has a really high level of expectation for what we put out there." That perfectionism is starting to get attention: In January, they inked a deal with Tru Thoughts, an independent label out of Brighton, UK. After the EP comes out, the big plan for 2014 is to tour more — pack themselves into a 15-passenger van and find out if they get along as well on the road, stinky socks and all, as they do at home.

"We do have to corral ourselves back into working sometimes," says Orr. "It is pretty amazing that with this many people we all really get along, but we do. We have fun, and we love each other. That part's organic."

"I think that's part of what sets us apart from some electronic acts," says Koppelman. "We're seven people making something together. Not, you know, a mustachioed hipster on a laptop." (Emma Silvers)

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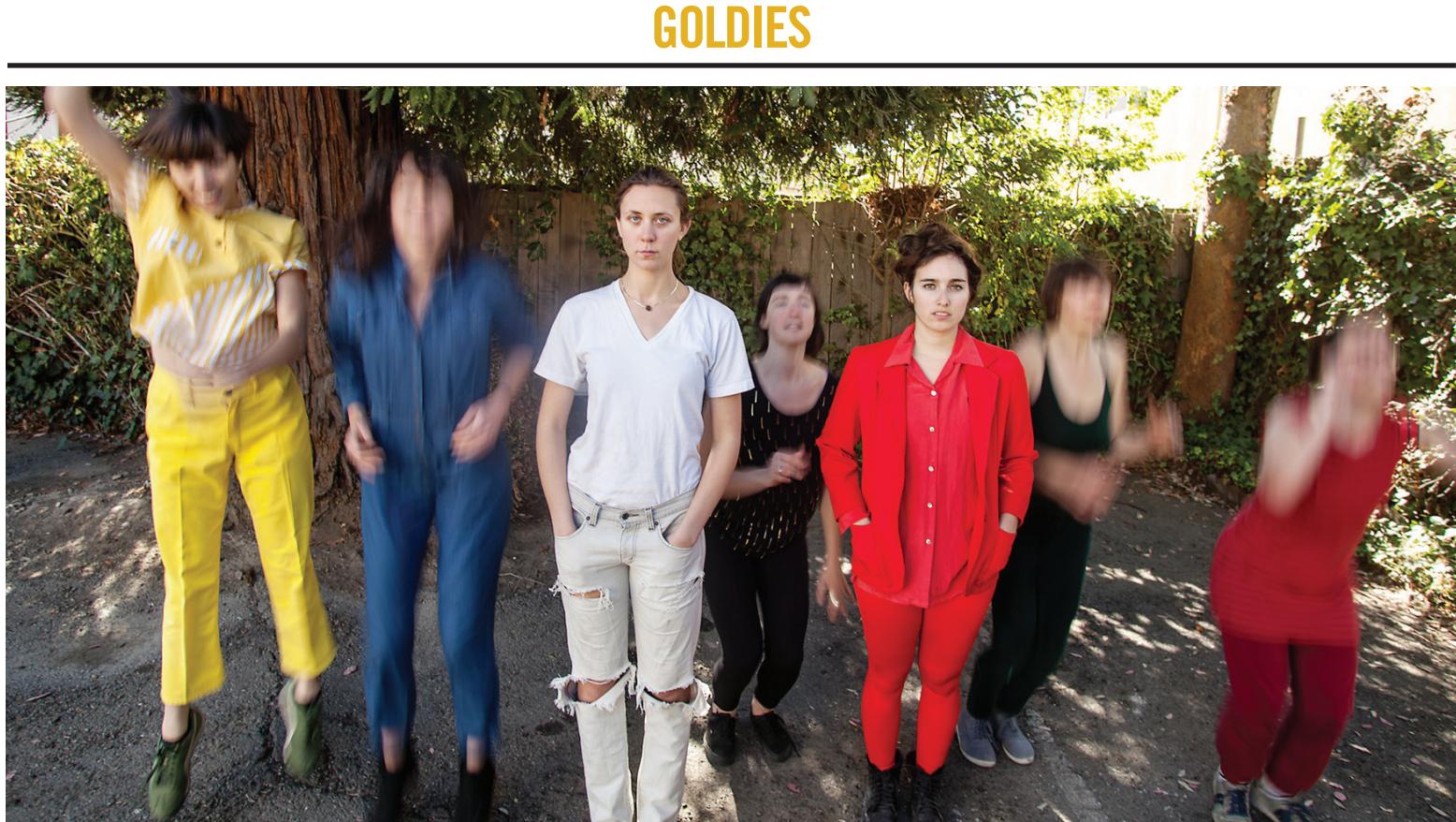
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## GOLDIES

**GOLDIES** Creating a space for experimental contemporary dance and performance in Oakland, outside of the usual channels and roadblock\$, has been an instigating, galvanizing mission for SALTA. The collective — a sharp and motivated group of seven women, all Oakland-based choreographers and dancers under 30 — has made a scene, built an audience, developed a network, enlarged an ethic, and opened up horizons in a beleaguered arts ecosystem.

They also know how to party.

SALTA was born at the same time as its monthly curated performance series, a spirited affair known during its first year as PPP (apropos of nothing), which rides high on a principle of serious experimentation in an utterly laid-back, strictly non-commercial setting.

A roving event that settles wherever the keys are handed over gratis (a surprising number of places), PPP and its progeny have showcased ragtag and newer pieces by a range of young, mid-career, and senior artists whose only brief is that they try something. While such a platform naturally embraces failure in the cause of exploration, the results have held many surprises and epiphanies.

A few dancer-choreographers spotted at past SALTA evenings: Mary Armentrout, Christine Bonansea, Abby Crain, Hana Erdman and Allison Lorenzen, Keith Hennessy, Kathleen Hermesdorf and Albert Mathias, Monique Jenkinson, and fellow Goldies 2014 honoree Brontez Purnell.

Meanwhile, an open-door policy and community-stocked bar

and boutique contribute to the lighthearted, well-oiled

mingling of a crowd that often goes beyond dance initiates to embrace artists, bohos, and travelers of many kinds. (The first installment, at poet Zach Houston's space downtown back in June 2012, was already bringing together normally discrete artistic milieus. As much a social experiment as an artistic one, it's set the tone for those that have followed.)

SALTA has ambitions beyond the performance series. Back in June 2013, when the collective was celebrating its first birthday with the 11th installment of PPP, its members decided to take a summer hiatus from the performance series to concentrate on other projects. The plan was to reinstate it in the fall at a slower clip. But the momentum proved hard to deny, as the seven members of SALTA (who prefer to speak as a collective rather than use their individual names) recently explained.

"I think after we last talked to you in [June 2013] we were going to do our anniversary performance, and then we were going to do less. We

were going to do one every three months or something. But we had people contact us. And people really followed through who wanted us in their spaces. So we couldn't say no, in a way."

"We got swept up."

"Yeah, it was really

great, because with some — like Transmission Gallery [last December] — there was that intent, an invitation to collaborate with the space. People were interested in what we were doing in this different way. And that just provides us with food for thought, as far as how we then invite artists to be in that space in a particular way."

"It's kept us interested and engaged doing these events."

"We've been talking more about finding some permanent space as well."

*A permanent space?*

"We aren't going to go into details because it's still in the works, but let's just say we're looking at a space in the Temescal area to do more curation, and hopefully be able to invite more people from out of town."

"The other exciting thing for us about this opportunity is that it is a collective of collectives, here in Oakland. So it's not just us who would be in the space but

several other groups."

"It still reflects our spirit, how we intend to be in spaces, engaging alternatively, without a big output of money. We found freedom in not doing that. It's very specific to this opportunity, which is not set at all, but it's a nice thing to think about."

Among the advantages of such a move, they say, is the chance to become part of a touring network, while providing ongoing workshops and rehearsal room — "affordable open space for people to not just show work but develop."

With or without a permanent space, SALTA's second year is poised to expand. In April, the collective travels to the East Coast to co-curate an evening with New York's AUNTS, another dance-performance collective (and an early inspiration), and to take part in an international symposium in Montreal on alternative models of curation in the performing arts. They're already networking with other likeminded groups along the route, like Montreal's Wants&Needs and the Centre for Feminist Pedagogy.

And, for the first time, they're making a piece of their own together: an experience they call "pretty amazing and crazy." As a process it's also, needless to say, "as collaborative as possible." SALTA moves in collaboration.

"Somehow we end up having this momentum. There's this ease that just happens. We definitely work hard but with joy, I think. All of a sudden we're rolling really fast." (Robert Avila)

[www.saltadance.info](http://www.saltadance.info)

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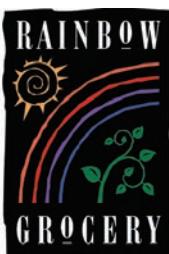
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## GOLDIES



### GOLDIES 2014: PERFORMANCE/MUSIC

# Brontez Purnell

**GOLDIES** After being informed that Bay Guardian editors and a theater critic vetted his Goldie nomination, Brontez Purnell reacts. "I think it's fuckin' rad. I'm pretty into it. A theater critic? Was I criticized?"

Sitting in the backyard of his Mission District apartment, braced leg extended with crutches at his side, Purnell reflects on roughly 12 years of living in the Bay Area (his Mission digs are temporary; he's about to move back to Oakland). A storyteller of many mediums, his injury prevents him from dancing until mid-March, which is no good since he's the founder of the Brontez Purnell Dance Company. If you've lived here a minute, you might recognize him as a former Sparky's Diner waiter, working the "drunk tank" every Saturday night.

"When I was 24, my entire dating pool had



seen me dance naked or in my underwear — literally get fingered at a Gravy Train!!!! show. They'd see [me] there and think they could be mean to me like, 'Gimmie my fries!'" He recalls this, along with other illicit memories

from his time in the Oakland-based, exclamation point-loving electro clash band.

But like fans of that fad, he's moved on. He's 31 now and for the past 10 years the music he writes, records, and performs live is for his band Younger Lovers. Its newest record, *Sugar In My Pocket*, recently came out on Southpaw Records.

"I don't think anyone knew I had this background of a punk that had been playing in bands since I was a teenager," he says, explaining there was overlap between the two music projects with distinctly different flavors, though Younger

Lovers' first album initially received a "hateful response from a lot of the gay boys around. Everyone thought it was this flash-in-the-pan thing, but it's something I was actually working on for a long time. It was cool to smash a lot of assumptions with Younger Lovers. People would say, 'Wow, we didn't know you played an instrument. We thought you were just kind of drunk and danced around.'"

People still ask him about those old shows, but he admits to not remembering a lot of it and that some of that life bleeds over to now. "I would call myself an alcoholic. I would never call myself a drug addict. I feel like the next set of Younger Lovers' songs will probably be about addiction."

Purnell is nothing if not self-aware; he points out his own patterns of over-consumption, whether it be food, men, drugs, or alcohol. But his ability to turn weakness into strength is artistry in itself. In his dance company's *The Episodes*, universal themes of struggling with identity and finding oneself are apparent, but being black and gay only makes the search for acceptance that much harder.

"I romanticize the outsider. There's always going to be this running theme of me versus the world, but it's never so personal to me because I feel like I'm embodying the story of 100 of my friends in one voice."

In one sequence, "Tub," Purnell soaks a new pair of jeans while talking on the phone to a friend. The veil of humor is used to deal with heavier topics, as he segues from commentary on butch gays (or "bearded ladies," as he likes to call them) with their trendy "Hitler Youth haircuts" and how he's disappointed when they think he's too effeminate for them, to his own T-cell count, to some suspiciously descriptive-drug scenarios that involve snorting heroin. Another segment recalls a "redneck teacher bitch" from his home state of Alabama, giving the class scientifically incorrect and insensitive, to say the least, explanations of where AIDS comes from.

"I never let humor interfere with what is definitely a message," Purnell says. "Underneath it all, there is going to be that point where somebody is like, 'Oh shit. He's not joking. He's joking, but he's totally not joking.' Humor is actually a really dangerous tool."

His truth, he says doesn't always set him free, but as the saying goes — sometimes it hurts. And that's the beauty of what Purnell does: He looks at his reality, his disappointments, and his personal achievements, and he's able to persist. He remains one of the more resilient creative forces on the scene he helped make, despite oftentimes receiving second-tier ranking to some of his contemporaries.

Does he play the victim? Well, he gets accused of it a lot, but that's because of "people's fucked-up views on what a victim is." He recites a James Baldwin quote he loves: "The victim who is able to articulate the situation of the victim has ceased to be a victim: he or she has become a threat."

In short: Purnell is not a victim — he's a fighter. And as a singer, songwriter, musician, choreographer, dancer, and performer, he proves himself by doing all these things ... and then some. (Andre Torrez)

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## GOLDIES



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**GOLDIES** The San Francisco Art Institute's landmark 2012 MFA exhibition sprawled through the kitschy Phoenix Hotel in the Tenderloin, partnering artists with often radically different styles in each room. Seen from one angle, it hilariously replicated one particular nostalgia-inducing area of the Internet: bright and noisy chatrooms, overflowing with random strangers, streaming with argument, affinity, and information overload.

Standout exhibitor Michelle Ramin used the opportunity to kick that proto-social media vibe up a notch: "I took one look at the closet and thought, 'This could be a photobooth,'" she told me over drinks at the Dogpatch Saloon. "That was when every party had to have a photobooth and Instagram was getting popular. There were also a lot of issues of surveillance in the news. I wired the photobooth to the TV permanently installed in the room and displayed the resulting photographs in real time to onlookers."

But there was one more essential element. Working with programmer Jesse MacDonald, Ramin developed a "Mask Booth" Android app that superimposed her trademark motif — a ski mask — over everyone's face. That balaclava (menacing, deracinating, liberating, everywhere in pop culture right now, from Pussy Riot to *Spring Breakers*) shows up often in Ramin's gorgeous figurative colored pencil drawings and oil paintings, which popped off the Phoenix's walls.

The masks are donned by "privileged hip young people at leisure" and come in stark contrast to their surroundings. In *Three Aliases* (2011), a bemasked trio of American Apparel-

**GOLDIES 2014: VISUAL ART**

# Michelle Ramin



found the experience isolating and expensive, so they impulsively loaded up their car and moved to Portland, Ore. "We suddenly found a community, and a close circle of friends. We could work part-time and survive, have a life." Ramin's art from that

period, of bridges and colorful landscapes, reflected that new-found connectivity and sense of home.

Her move to Portland coincided with the rise of Etsy and the explosion of the online handmade craft marketplace, and her artworks were perfect for the medium. "I could be my own dealer, I was successful, and I suddenly had a platform that reached the whole world," she said. But she wanted to continue developing, and started looking toward a master's degree at SFAI, drawn to work with associate professor Brett Reichman, who would become her mentor. She funded her move to SF through an ingenious art auction that linked Etsy to eBay, and anticipated the crowdfunding craze.

Yet her Portland community still inspired. "I had been thinking about masks for awhile, inspired by [San Francisco artist] Desiree Holman's work. While I was back home in Portland in 2010, my husband and I organized a weekend trip with a bunch

of our friends to the coast. On our way out of town I had an inspiration. We drove past an outdoor store, and I stopped and picked up 12 ski masks.

"At the beach house, I asked my friends if they were OK with putting the masks on and having me photograph them — acting normally, holding hands, walking on the beach, all with ski masks on. I took a bunch of photos of them in hopes that they'd turn into a new body of work. It must've looked really bad to the neighbors, hipster 20-somethings riding around on tricycles with ski masks on. Because we were told not to return to the house again!"

Since drawing that series from those photographs, and another luminescent series of female nudes (often in balaclavas) in office and classroom settings that raise questions about women's bodies in arts institutions, Ramin has begun to move on from the masks. "My most recent work has to do with escapism and complacency. I'm still taking photos of my friends, but without showing a literal mask. I want to find another way to talk about the public vs. private 'branding' that we all have to invent for ourselves. It's extremely exhausting to keep up with the latest social media fads, but the reality is that it's really difficult to remove ourselves completely, especially for artists."

"I'd be happy to 'go off the grid,' but a huge part of an artist's job is to be a social networker. So I suppose sites like Facebook can be a necessary evil for us. The new direction in my art involves discussing the place at which these opposing ideas cross." (Marke B.)

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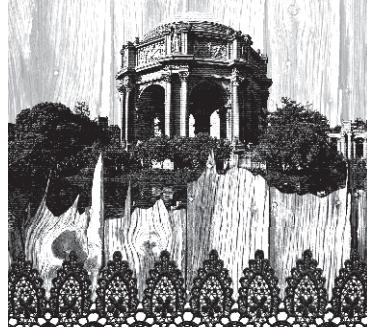
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Athi-Patra Ruga, *The Future White Women of Azania*, 2012; performed as part of *Performa Obscura* in collaboration with Mikhael Subotzky; commissioned for the exhibition *Making Way*, Grahamstown, South Africa; photo: Ruth Simbao, courtesy Athi-Patra Ruga and WHATIFTHEWORLD/GALLERY.

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## GOLDIES



### GOLDIES 2014: FILM

# Malic Amalya



**GOLDIES** If you want to see a filmmaker light up brighter than a brand-new projector bulb, ask him about his camera.

"For my 30th birthday, my cousin, Peter Miller, who's also a filmmaker, sent me this big box," Malic Amalya says of his Krasnogorsk-3, or K-3, camera. "As soon as I saw it, I was like, 'The best present that could be in there is a 16mm camera.' And it was! And it's wonderful. It has different lenses, it can go at different speeds. I've been working with 16mm since 2006, and the process is so different than video. You have to set the focus, set the aperture. And it's so heavy, and so expensive. Every shot that you take matters. That slowing-down really changed my practice, in making every shot intentional."

That love of 16mm entered Amalya's life while he was earning a filmmaking MFA from the University of Illinois at Chicago. After graduating in 2009, he spent a few years in Seattle (he's been the Experimental Film Curator for the city's

Lesbian and Gay Film Festival since 2010) before the San Francisco Art Institute's MA program lured him south. "I wanted to be re-engaged in the theory process," he says.

At SFAI, he fell under the spell of legendary underground filmmaking brothers Mike and the late George Kuchar. "When I started there, I had known their work, but not super in-depth," Amalya says. "Claire Daigle, the director of the MA program, was like, 'You have to take a Kuchar class!' So I took a class with Mike, and that informed my thesis in a lot of ways."

He graduated in 2013, and his graduate thesis, "Divine Abjection," explores the idea that artists like George Kuchar and John Waters "deploy the grotesque and the titillating to confront the violence targeted at queer bodies," Amalya explains. "Building on psychoanalytic feminist theorist Julia Kristeva's work on the subject, I assert that these filmmakers command their audience to either find elation within queer 'perversion' or eject themselves from the narrative via nausea."

Given his enthusiastic pursuit of education, Amalya's career goal is no surprise. "I would love to teach experimental filmmaking or queer filmmaking. I'd like to bring in a lot of theory and academic texts into my production classes." And he's on his way; this summer, he'll be teaching Kuchar films, among others, in "Transgressive Transmissions: The Art of Lo-Fi and High-Horror," offered as part of SFAI's public education program.

But don't get Amalya the film scholar (interested in "messy-grotesque" work) confused with Amalya the artist (who makes what he describes as "quiet-formal" films). "The films I write about are quite different from the work I'm making," he says. "While my interest in film theory inspires my films, and my knowledge of filmmaking informs my analysis, the distinction in genre helps separate my working styles. My writing process is analytical, while my filmmaking process is very intuitive."

"A lot of times, my process is filming things that I'm visually interested in. A gesture that I'm interested in capturing, or colors and movement. I'm always filming different things and then sitting with them. I still have rolls of film from years ago, where I'm like, 'Someday this is going to come together.' And then, in the editing process, it does."

Local filmgoers have had a chance to see Amalya's work at venues like Periwinkle Cinema at Artists' Television Access and San Francisco Cinematheque's Crossroads Festival. The latter's 2013 incarnation is where I caught Amalya's *Gold Moon*, *Sharp Arrow*, a 12-minute exploration of social psychologist Stanley Milgram's 1963 obedience experiment; it interweaves a re-creation of the experiment (in which participants, asked to administer electric shocks to subjects who faltered in a word game, followed instructions all too well) with shots of nature and decay — a bee's nest, a chicken coop, smashed windows, an abandoned house. The film was created with Max Garnet, a performance artist and makeup artist Amalya shared a house with in Seattle.

"Max had the idea of working with the Milgram experiment. So I started reading up on it. On YouTube, you can watch the original footage," he says. "We were interested in the power relationships that were played out in this experiment, and we were talking a lot about the different power engagements in our queer community in Seattle, and in the greater culture. What really captivated me was the word pairings they used in the original experiment and how seemingly arbitrary they were, but how loaded they were as far as gender norms and cultural expectations."

Though Amalya enjoys working with others, "a lot of my filmmaking practice is me with a camera exploring different places," he says. "My process of writing scripts, setting up shots, and editing feels very internal, and at times almost private."

The theories of another experimental artist — musician Michel Chion — have provided further inspiration. "In his book, *Audio Vision*, Chion argues that sound never replicates an image, but rather adds another dimension to the picture. [His notion of] 'added value' has become a mantra of sorts while I'm working. In my films, I work against illustration, as well as music videos and didactic polemics. Rather, I strive for movement, light, dialogue, and text to ricochet off each other, forging new and unforeseen connections." (Cheryl Eddy)

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GOLDIES 2014: MUSIC

# DJ Nebakaneza

**GOLDIES** "I don't care how much equipment you have, how many laptops you've got hooked together — if you're just making a bunch of trendy electronic sounds, if you don't know melody or dynamics or how to really play an instrument... you aren't making any music."

The masked man known as DJ Nebakaneza is notorious for his dazzling and unsettling outfits, gonzo energy, brain-scrambling bass, and rollicking social media presence. He isn't afraid to court controversy or speak his mind about what's going on in dance music, either. But dig a little beneath the flash and bombast and a portrait of an artist as a young bass maven emerges, one brimming with deep musical knowledge, canny intellectual vision, disarming charm, and inspiring faith in his hometown scene.

It's almost impossible to talk about Neb without including the rest of his Irie Cartel DJ crew — JohnnyFive, Mr. Kitt, Miss Haze, and Danny Weird. Irie Cartel has had a profound effect on the San Francisco dance music scene. But to understand just how much of an effect, we'll need to run down a little history of what *didn't* happen in the San Francisco clubs.

In the early 2000s a deep and throbbing apocalyptic sound from the grimier neighborhoods of London called dubstep started shaking the bass bins of the underground. By 2007, it was seeping into club nights here like Grime City, Brap Dem, and Full Melt, drawing critical interest and providing a nice complement to the minimal techno and disco revivalism that was also happening at the time.

But then a funny thing happened: mainstream America, apparently looking for a new arena-style rockout, hijacked dubstep, gutting it of all but its deep bass and catchy name. Pop artists adopted the sound, twisting it into a series of bowel-rumbling bass drops (nothing wrong with those, really), and it became known more for its fist-pumping frat party reputation than a reflection of the more angsty corners of urbanity. A wave of bro-step began washing over US clubs, threatening to wash out more subtle party expressions with its macho aggression.

That onslaught was stopped at our borders, thanks to Irie Cartel, whose weekly Ritual dubstep nights kept the fun factor high (and the bass extremely low), but also made room for classic bass music sounds, experimental electronic showcases, and flights of melodic beauty. It still melted your face, but poetically. Irie also emphasized old school rave community spirit:



At its height, in the basement of club Temple, the Ritual party included a community marketplace for people to sell their handmade wares and food. It was like a cosmic bass bazaar full of beautiful bass faces.

"We're all musically nerdy," Neb says of his crew. "But we strip out all the 'look at me' ego that came with the mainstream dubstep scene."

DJ Neb got into dubstep, in fact, as a fresh-faced youth who wandered into Grime City one night. "I spotted this flyer pasted to a wall and decided to check it out — it was at the old Anu club on Sixth Street at the time. And when I walked in, I was blown away by this wave of bass, these awesome sounds that seemed to be pulling me apart. I never looked back from there," he told me over the phone, as he prepared to leave for a gig in Uruguay. "It seemed to pull together something that had been brewing in me somewhere. I'd always been into music. I started working at Rasputin Records as soon as I could, and would spend all my free time in there, too — just digging through bins and listening to music. My paycheck would go right back into those records. They used to pay me in music, essentially."

"As a kid, I played percussion. I went through a Janet Jackson and New Jack Swing phase, got really into hip-hop. I was deep into downtempo, trip hop, and rare groove when I started DJing. It was the whole 'lounge era' of nightlife, so I started getting a lot of gigs as a cocktail hour DJ. I even had a chillout show on KKSF, the smooth jazz radio station," he laughed.

"But when the dubstep thing started blowing up for me, I realized it was time to create a new persona, and that's when DJ Nebakaneza was born. I had to delete my previous existence. I made a ceremonial sacrifice of that guy." Neb went on to host the Wobble Wednesdays show on Live 105 and rise to the forefront of forward-thinking yet accessible bass purveyors.

But now it's 2014, dubstep has almost completely played itself out — bro-step wiz Skrillex's latest shows have been billed as "playing the classics" — and Ritual is on hold. ("When dubstep became popular, Ritual suddenly had this massive influx of people who were drawn to the sound but had never been in a club before, didn't know how to act," Neb said. "They were spurned by a lot of our regulars, who closed ranks. But I was like, 'We were all new at the party at one point, wouldn't it be better to connect with these people?' It was sad that our scene got so defensive. I wish we

GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER



could have embraced the fear a little more. But we're just giving everything a time out. Ritual will be back."

If dubstep is no longer an option, what's a dubstep DJ to do?

Go back to the drawing board, of course. Last year, DJ Nebakaneza started releasing a series of exquisite mixes tapping into his knowledge banks. Each month he would take on a new, unexpected genre — yacht rock, rare disco, Dirty South hip-hop, instrumental funk, even emerging ones like half-time — and weave something magical from his roots. The Expansion Series is one of the most ambitious things I've heard a Bay Area DJ attempt, and it comes off pretty flawless.

"I was having an identity crisis," Neb said. "Dubstep had kind of moved on, and I missed my crate-digging days. Playing those lounge sets — some of them were

four or more hours long. That's a lot of music. I missed being able to sneak all kinds of colors into it. I also missed playing the music that's closest to my heart: Isley Brothers, James Brown, all that beautiful old funk and soul. I needed to break myself down a little to see how to move ahead."

Currently, Neb is throwing a bass-oriented monthly party called Paradigm with fellow head Lud Dub. But he's still planning his next sonic move. "I want something sexy, still with the bass, but a more 'purple' feel. Not the trap sound that's been happening, but something deep and hot."

Heavens, does that mean the edgy Nebakaneza persona will be tossed to the wind? "Don't worry, Nebakaneza's not going anywhere. And I'm still keeping the mask." (Marke B.)

[www.soundcloud.com/nebakaneza](http://www.soundcloud.com/nebakaneza)

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## GOLDIES 2014: LIFETIME ACHIEVEMENT

# Sara Shelton Mann

**GOLDIES** In 1979, Sara Shelton Mann — the farm girl from the wilds of Tennessee who ended up studying with such greats as Alwin Nikolais, Erick Hawkins, and Merce Cunningham — moved to San Francisco. Earthquake country. And did she ever shake up the place. With Contraband, the collective of performers she directed until 1996, she reconfigured what the dancing body can be. Their aim, she has said, was to “make bold live theater with an aggressive, lyric physicality.”

But why San Francisco? “I was lonely in those cold winters in Nova Scotia,” she recalls; she’d been working there with a support of a Canadian arts support program. So she jumped at the chance when Mangrove (the all-male troupe that grew into Mixed Bag Productions) invited her to join it. It was here where she translated concepts like “improv-based,” “collaborative,” “interdisciplinary,” and “dance theater” into vital, raucous, and highly effective performances that inspired a whole generation

of artists to wander into unknown territory. The Bay Area would not be as welcoming and supportive of experimentation in dance were it not for the ongoing presence of Sara Shelton Mann.

With Contraband, she staged pieces in theaters, warehouses, the pit of a former apartment building, an abandoned public housing project, under bridges, and on the streets, both in this country and abroad. The troupe described itself as wanting to “manifest joyous creation — reclaiming the flight of the imagination, laughter, love, truth, and evolutionary impulse.”

The works were irresistible because of the daring, the force, and the integrity of the processes that made them possible. “We believed that art could change the world,” Shelton Mann says. At the height of the AIDS crisis, *Evol* turned the concept of love



inside out. *Religare* honored the people who died or became homeless after the 1975 arson fire that gutted the Mission District’s Gartland Apartments. *Oracle* was a painful examination of the burdens of the past. The *Mira Cycles* and *Monk at the Met* dug deep into spirituality, both individual and communal.

“I had only one rule,” she explains. “Everybody does personal inquiry, everybody does contact, everybody sings, everybody dances, everybody writes, everybody makes images, everybody works outdoors.”

This process encouraged individual voices to emerge, allowing members of the group to go on to substantial careers of their own. Besides designers and musicians, there were, among others, Rinde Eckert; Jess Curtis (“Contraband was an amazing laboratory of group process and collaboration, always with Sara at the center,” he

says); Keith Hennessey (“Working with Sara revealed me to myself, and revealed me to the worlds around me”); Nina Haft (“I like to think my work is better for having been part of that wild soup of training in the ‘80s. Sara still amazes me with what she does”); and Kim Epifano (“We learned from each other as we created with Sara’s thrust of topic and mastery of metaphor. It was a place where gender did not define the physicality but a common ground of athletic love”).

Indeed, in addition to her formidable reach as an artist, Shelton Mann’s role as a teacher has been immense. The latest wave of artists to find Shelton Mann and the rare degree of mutual inspiration she offers includes many of the most persuasive dance makers in the Bay Area.

“When you’ve trained with Sara, and you’ve worked with Sara, your idea of dance really explodes,” says Jesse Hewit. “You identify what your dance is in your body.” Hewit explains the difference as distinct from a focus

on mere technical perfection. “The dancing is crazy virtuosic,” he notes, “but not virtuosic in the high-kick, pointed-toe sense; virtuosic in that it’s infused with an intense energetic focus.”

Shelton Mann celebrated her 70th birthday in December, and her work shows no signs of dimming. Even in the smaller, minimalist dances of recent months she proves riveting: a lovingly rowdy duet with Hewit at Z Space during the 2013 West Wave Dance Festival; a reading at Kunst-Stoff in January for Fresh Festival — delivering a slipstream rumination on time, decay, and memory in the body, the body social, the body politic. More recently still, she had a cameo during a comic-chaotic conversation about contemporary dance in Guillermo Gomez-Peña, Saul Garcia Lopez, and Esther Baker Tarpaga’s *Part 1: Dancing with Fear* at Galería de la Raza.

In the last two years, Shelton Mann has been at work on a set of extraordinary solos, a series she calls *The Eye of Leo*. Each has been made on a different dancer, and each one thus far has premiered in the plain white box of the Joe Goode Annex.

In October 2012, the first, featuring Jorge De Hoyos, was a revelation. The limpidness of these works, their spare quality — in contrast to the exuberant sumptuousness of Contraband or even recent Shelton Mann work like 2011’s *Zeropoint*, made with regular collaborator David Szlasa — combined with a quivering field of contact between dancer and choreographer, represents a powerful shift in focus.

The *Leo* series culminates outdoors and downtown this April, in a simultaneous unfolding she calls a “mandala of magic,” *The Eye of Horus*. The project is more proof that Shelton Mann is working at the height of her powers. One of the country’s supreme artists, she continues to evolve — moving more than the land she adopted back in 1979, and more sensitive to the tremors beneath our feet than a Richter scale.

“She’s a very strong conduit now. A very strong conduit. I mean, I think she’s a goddess,” says Kathleen Hermesdorf, another Contraband veteran who has gone onto a formidable career of her own. “I can’t help but deify her a bit. I can’t pigeonhole her. She’s still an iconoclast; she’s still part of the avant-garde. And it still comes from so deep inside her.” (Robert Avila and Rita Felciano)

[www.sarasheltonmann.org](http://www.sarasheltonmann.org)

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# The BAY AREA REPORTER



### WEDNESDAY 19

#### ROCK

**Amoeba Music:** Phantogram, 6 p.m., free.  
**Chapel:** Marissa Nadler, Donovan Quinn, 8 p.m., \$12-\$15.  
**Elbo Room:** Peace Creep, Future Twin, Buffalo Tooth, George Chen, DJ Jello Biafra, 9 p.m., \$5.  
**Hemlock Tavern:** Bellyfruit, Vans, Conspiracy of Venus, 8:30 p.m., \$6.  
**Hotel Utah:** Animal Super Species, Cuban Cigar Crisis, 9 p.m., \$7.  
**Knockout:** Younger Lovers, Half Blast, No Bone, 9:30 p.m., \$6.  
**Milk Bar:** Graph Rabbit, Desert Line, Builders, Crowding Out, 8 p.m., \$5.

#### DANCE

**Beaux:** "BroMance: A Night Out for the Fellas," 9 p.m., free.  
**Cafe:** "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.  
**Cat Club:** "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.  
**Club X:** "Electro Pop Rocks: Mardi Gras," 18+ dance night with B33son, Carlos Alfonzo, Krishna, Linx, Non Sequitur, D Menis, more, 9 p.m., \$15-\$20.  
**DNA Lounge:** God Module, The Witch Was Right, Mordacious, Product, DJs Decay & Unit 77, 9 p.m., \$10-\$15.  
**F8:** "Housepitality," w/ Dr. Nojoke, Victor Vega, Miguel Solar, DJ Platurn, 9 p.m., \$5-\$10.  
**Infusion Lounge:** "Indulgence," 10 p.m.  
**Lexington Club:** "Friends of Dorothy," w/ DJ Sissyslap, 9 p.m., free.  
**Lookout:** "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.  
**Madrone Art Bar:** "Rock the Spot," 9 p.m., free.  
**Make-Out Room:** "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, 9 p.m., free.  
**Q Bar:** "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.  
**Showdown:** "Nokturnal," w/ DJs Coyle & Gonya, 9 p.m., free.

#### JAZZ

**Amnesia:** Gaucho, Eric Garland's Jazz Session, Amnesiacs, 7 p.m., free.  
**Burritt Room:** Terry Disney's Rocking Jazz Trio, 6 p.m., free.  
**Cigar Bar & Grill:** Sandor Moss Organ Quartet featuring Brian Ho, 8 p.m.  
**Hotel Rex:** Ben Goldberg, 6:30 p.m., \$20.  
**Jazz Bistro at Les Joulines:** Charles Unger Experience, 7:30 p.m., free.  
**Le Colonial:** Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.  
**Pier 23 Cafe:** Ned Boynton & Friends, 6 p.m., free.  
**Sheba Piano Lounge:** Fran Sholly, 8 p.m.  
**Top of the Mark:** Ricardo Scales, 6:30-11:30 p.m., \$5.  
**Zingari:** Carol Luckenbach, 7:30 p.m., free.

### THURSDAY 20

#### ROCK

**Boom Boom Room:** Huntinanny, Lee Gallagher & The Hallelujah, Talk of Shamans, Dedications, 9:30 p.m., \$5-\$7.  
**Bottom of the Hill:** Night Riots, Epilogues, Ghost Parade, Kiven, 9 p.m., \$10-\$12.  
**Chapel:** Thermal, Colleen Green, 9 p.m., \$15-\$17.  
**DNA Lounge:** Dark Tranquility, Omnitum Gathering, Exmortus, Alterbeast, 7:30 p.m., Sister, 9 p.m., \$6.

\$20-\$25.  
**Knockout:** Dancer, Rantouls, So What, Graaar, DJ Beth Amphetamine, 10 p.m., \$5.  
**Milk Bar:** Ale-Jhay; Lush Vibes; Not Sure. Not Yet; Hot Flash Heat Wave, 8 p.m., \$5.  
**Rickshaw Stop:** "Popscene," w/ Wildcat! Wildcat!, Seataffic, Popscene DJs, 9:30 p.m., \$12-\$14.  
**Slim's:** Public Service Broadcasting, Kiev, 8 p.m., \$13.

#### DANCE

**1015 Folsom:** "A Light in the Attic," w/ Vaski, Buku, R/D, Psymbionic, Le Portal, Danny Weird, 10 p.m., \$10 advance.  
**Abbey Tavern:** DJ Schrob-Girl, 10 p.m., free.  
**Aunt Charlie's Lounge:** "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.  
**Beaux:** "Men at Twerk," 9 p.m., free.  
**Cafe:** "¡Pan Dulce!," 9 p.m., \$5.  
**California Institute of Sciences:** Noise Pop 2014: Universal Rhythms NightLife, w/ YACHT (DJ set), 6-10 p.m., \$10-\$12.  
**Cat Club:** "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).  
**Cellar:** "XO," w/ DJs Astro & Rose, 10 p.m., \$5.  
**Club X:** "The Crib," 9:30 p.m., \$10, 18+.  
**DNA Lounge:** "8bitSF," w/ Doctor Popular, Together We Are Robots, Cartoon Violence, 8 p.m., \$8-\$11.  
**Elbo Room:** "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30 p.m., \$5-\$8.  
**John Collins:** "Soluna," w/ resident DJ Miquel Penn, 9 p.m., free.  
**Laszlo:** "Werk It," w/ DJ Kool Karlo, 9 p.m., free.  
**Madrone Art Bar:** "Night Fever," 9 p.m., \$5 after 10 p.m.  
**Mezzanine:** "House of Mezzanine," w/ Pat Mahoney, Museum of Love, Curses, Eug, Richie Panic, Kevin Meenan, 9 p.m., \$10.  
**Monarch:** "Hey Young World," w/ Tanner Ross & Nick Monaco, 9:30 p.m., \$10 advance.  
**Q Bar:** "Throwback Thursday," w/ DJ Jay-R, 9 p.m., free.  
**Slide:** "Euphony," w/ Mikey Tan, Sebastian Concha, Mari Mar, Matth, 9 p.m.  
**Underground SF:** "Bubble," 10 p.m., free.

#### JAZZ

**Cafe Claude:** Marcus Shelby Trio, 7:30 p.m., free.  
**Cafe Royale:** West Side Jazz Club, 9 p.m.  
**Cigar Bar & Grill:** Royal Jelly, 8 p.m.  
**Feinstein's at the Nikko:** Paula West, 8 p.m., \$35-\$50.  
**Jazz Bistro at Les Joulines:** Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.  
**Le Colonial:** Steve Lucky & the Rhumba Bums, 7:30 p.m.  
**The Lucky Horseshoe:** Ralph Carney's Serious Jass Project, 9 p.m.  
**Top of the Mark:** Stompy Jones, 7:30 p.m., \$10.

### FRIDAY 21

#### ROCK

**Bottom of the Hill:** American Steel, -Criminals, Arliss Nancy, 9:30 p.m., \$12.  
**Brick & Mortar Music Hall:** King Lollipop, Santoros, Wyatt Blair, Levitation Room, DJ Al Lover, 9 p.m., \$6-\$8.  
**Chapel:** R. Stevie Moore, Memories, Seventeen Evergreen, 9 p.m., \$15-\$18.  
**El Rio:** Friday Live: Audrey Howard & The Special Guest Band, DJ Emotions, 10 p.m., free.  
**Hemlock Tavern:** DSTV, Snow Wite, Blood Sister, 9 p.m., \$6.

# MUSIC LISTINGS

FOR VENUE INFO, VISIT  
SFBG.COM/VENUE-GUIDE

**Hotel Utah:** Ringo Deathstarr, Purple, Surf Club, 9 p.m., \$8-\$10.  
**Milk Bar:** Modern Kicks, Dumbstains, Lucabrazzi, Basements xoxo, Banshee Boardwalk, 8 p.m., \$5.  
**Neck of the Woods:** Van She, 10 p.m., \$15-\$18.  
**Sub-Mission Art Space (Balazo 18 Gallery):** Commissure, You May Die in the Desert, Wander, Dissolve, 7:30 p.m., \$6.  
**Thee Parkside:** Life Leone, Wild Wild Wets, Daikon, 9 p.m., \$8.  
**Vacation:** Male Gaze, Useless Eaters, Glitz, 9 p.m., free.

## DANCE

**1015 Folsom:** Red Bull Music Academy: Bass Camp San Francisco, w/ DJ Lo Down Loretta Brown (aka Erykah Badu), Thundercat, Cosmo Baker, Kid Smpl, more, 10 p.m., \$10-\$25.  
**111 Minna Gallery:** "Trap + Art 3: I Am Basquiat," 9 p.m., \$3.

10:30 p.m., \$15 advance.  
**Audio Discotech:** Knock, Justin Milla, Split, 9 p.m., \$10 advance.  
**BeatBox:** "U-Haul: 1-Year Anniversary Party," w/ DJs Jenna Riot & China G, 9 p.m., \$5-\$10.  
**Beaux:** "Manimal," 9 p.m.  
**Cafe Flore:** "Kinky Beats," w/ DJ Sergio, 10 p.m., free.  
**Cafe:** "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.  
**Cellar:** "F.T.S.: For the Story," 10 p.m.  
**DNA Lounge:** "Turbo Drive," w/ D/A/D, Devon, MyKill, Netik, Fact.50, Mr. Smith, 9:30 p.m., \$8 advance.  
**EndUp:** "Trade," 10 p.m., free before midnight.  
**F8:** "Freeform vs. Dubalicious: Reunited and It Feels So Good," w/ Jonboy, Iyad, Floorcraft, more, 9 p.m., \$5.  
**Grand Nightclub:** "We Rock Fridays," 9:30 p.m.  
**Infusion Lounge:** "Flight Fridays," 10 p.m., \$20.  
**Lookout:** "HYSL: Handle Your Shit Lady," 9 p.m., \$3.

**Madrone Art Bar:** "That '80s Show," w/ DJs Dave Paul & Jeff Harris, 9 p.m., \$5.  
**Mighty:** "theLIFT S.F.: 4-Year Anniversary," w/ Gilles Peterson, Jeremy Sole, Wiseacre, 10 p.m., \$20 advance.  
**Monarch:** Marques Wyatt, Jayvi Velasco, Jimmy B, Dan Suda, 9 p.m., \$10-\$20.  
**Public Works:** Daniel Bortz, Bells & Whistles, Dax Lee, in the OddJob loft, 9:30 p.m., \$10-\$15.  
**Q Bar:** "Pump: Worg It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.  
**Slate Bar:** "Darling Nikki," w/ resident DJs Dr. Sleep, Justin Credible, and Durt, 8 p.m., \$5.  
**Temple:** "Resonance Friday," w/ Giuseppe Ottoviani, Betsie Larkin, Reverse, DJ Tone, DJ Von, 10 p.m., \$15.  
**Underground SF:** "Bionic," 10 p.m., \$5.  
**Vessel:** Hook N Sling, Enso, 10 p.m., \$10-\$30.  
**Wish:** "Bridge the Gap," w/ resident DJ Don Kainoa, Fridays, 6-10 p.m., free; "Depth," w/ resident DJs Sharon Buck & Greg Yuen, 10 p.m., free.

## HIP-HOP

**Elbo Room:** Sadat X, El Da Sensei, Qwel & Maker, 10 p.m., \$10.  
**EZ5:** "Decompression," Fridays, 5-9 p.m.  
**John Colins:** "Juicy," w/ DJ Ry Toast, Third Friday of every month, 10 p.m., \$5 (free before 11 p.m.).  
**Mezzanine:** DJ Don Cannon, DJ Orator, DJ Amen, 9 p.m., \$10-\$15.  
**Public Works:** Talib Kweli *Gravitas Record* Release Party, 9 p.m., \$15-\$20.  
**Showdown:** "Fresh to Def Fridays: A Tribute to Yo! MTV Raps," w/ resident DJs Boom Bastic, Inkfat, and Hay Hay, 10 p.m.  
**Slim's:** T. Mills, Blackbear, Cody Brazil, The Wilde, 9 p.m., \$16.  
**Yoshi's San Francisco:** Dead Prez, 10:30 p.m., \$25-\$30.

## ACOUSTIC

**Amnesia:** Michael Musika & Eric Kuhn, Eric & Erica, Bob Thayer, 8 p.m., \$8-\$10.  
**Bazaar Cafe:** Geoff Baker & Lesley Greer, 7 p.m.  
**BrainWash Cafe & Laundromat:** Mercy Kit, The Scrutocks, Evan Raymond, 8 p.m., free.  
**Hotel Rex:** Ukulenny, 6:30 p.m., free.  
**Mercury Cafe:** Toshio Hirano, 7:30 p.m., free, all ages.  
**Plough & Stars:** "Hillbilly Robot: An Urban Americana Music Event," w/ The Earl Brothers, Left Coast Country, 9 p.m., \$10-\$15.  
**Sports Basement:** "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., \$5.

## JAZZ

**Atlas Cafe:** Jazz at the Atlas, 7:30 p.m., free.  
**Beach Chalet Brewery & Restaurant:** Johnny  
CONTINUES ON PAGE 44 >>



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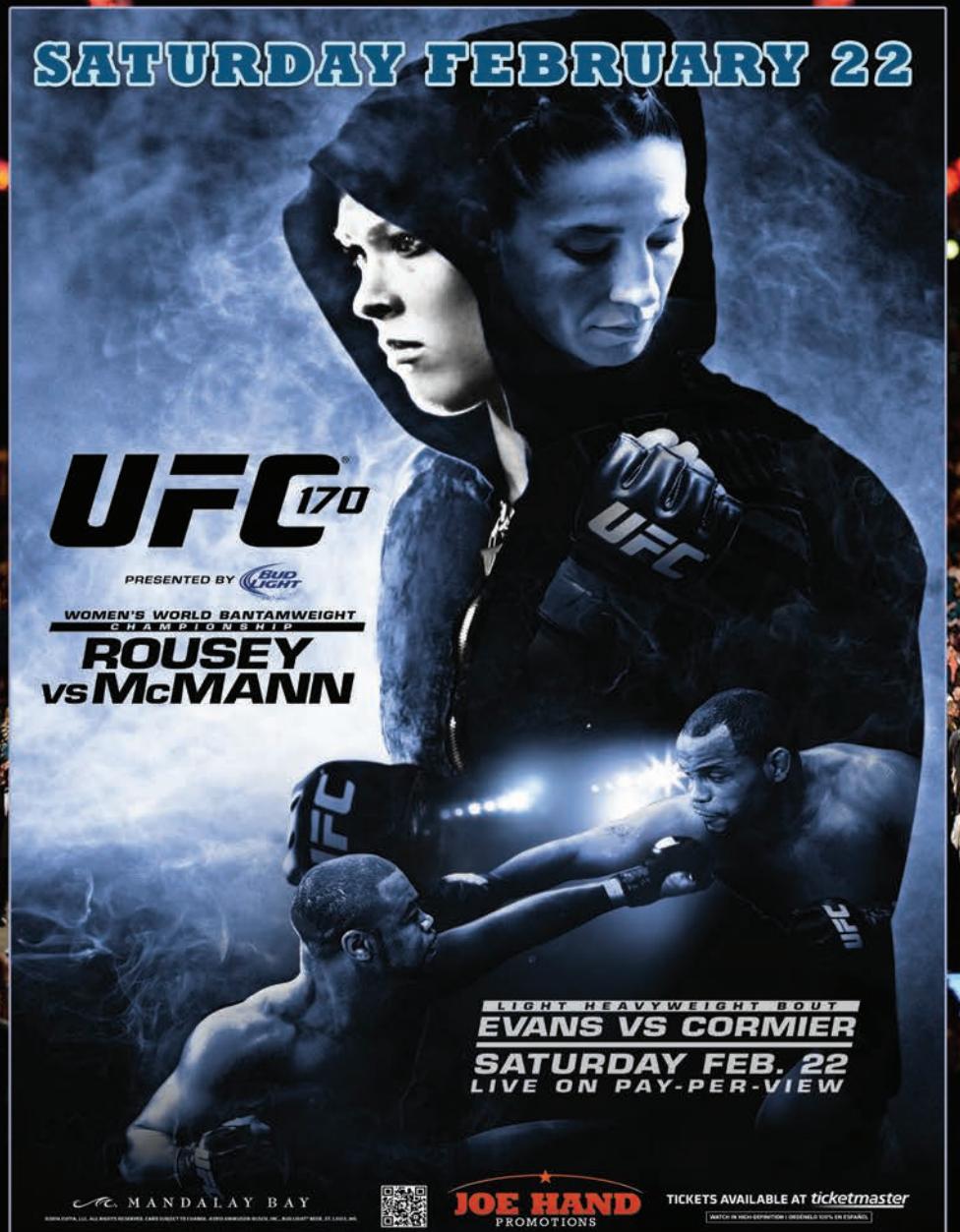
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## MUSIC LISTINGS

CONT>>

9 p.m., \$10 advance.  
**BeatBox:** "Chaos," w/ DJs Guy Scheiman & Tristan Jaxx, 10 p.m., \$20 (\$5 before 11 p.m.).  
**Cafe Flore:** "Bistrotheque," w/ DJ Ken Vulson, 8 p.m., free.  
**Cat Club:** "Villainy: The Dance Club with a Dark Side," w/ DJs Tomas Diablo, Donimo, Fact.50, Daniel Skellington, and Shindog, 9:30 p.m., \$5-\$8.  
**DNA Lounge:** "Bootie S.F.," w/ The First Church of the Sacred Silversexual, A+D, Entyme, Keith Kraft, Lucia K, more, 9 p.m., \$10-\$15.  
**The EndUp:** Shangri-La, Asian queer dance party, 10 p.m., \$15-\$20.  
**F8:** Lindsay Lowend, DJ Hoodboi, Lil Texas, Pirate, Mack Blajik, Mr. Humphreeze, Boats, Obstac, 9 p.m., \$5-\$20.  
**Harlot:** "Gotta Dance Dirty," 9 p.m.  
**Infusion Lounge:** "Set," Fourth Saturday of every month, 10 p.m., \$20.  
**Knockout:** "Galaxy Radio," w/ Plaza, 9:30 p.m.  
**Lookout:** "Bounce!," 9 p.m., \$3.  
**Mezzanine:** Twelves, 9 p.m., \$15.  
**Mighty:** "Put on the Breaks," w/ Kapt'n Kirk, Tamo, Shissa, Zach Moore, Nerd Nate, Melyss, 9 p.m., free before midnight with RSVP.  
**Monarch:** "Lights Down Low: 8-Year Anniversary," w/ Kevin Saunderson, MPH, Myles Cooper, Split, Richie Panic, Sleazemore, 9 p.m., \$15-\$20.  
**Public Works:** "Deep Blue," w/ Carl Craig (DJ set), Francois K, Rozz, Bo, Ghosts on Tape, Austin Cesear, Suzanne Kraft, Avalon Emerson, Shawn Reynaldo, 9:30 p.m., \$15-\$20.  
**Stud:** "Dark Room," w/ Lady Bear and the Dark Drag Dolls, DJ Le Perv, more, 10 p.m., \$8 before 11 p.m.  
**Temple:** "Life," w/ Sound It Out, Linx, Kepik, Brian Cabalico, Carlos Tino, J Funk, more, 10 p.m., \$20.  
**Vessel:** DJ Scotty Boy, Fyasko, 10 p.m., \$10-\$30.

### INTERNATIONAL

**Asiento:** "Kulcha Latino," w/ resident selectors Stepwise, Ras Rican, and El Kool Kyle, 9 p.m., free.  
**Bissap Baobab:** Individuo, 6:30 p.m.; Qumbia Qrew, 8 p.m.; "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.  
**Cat Club:** "Gigante Temblor," 10 p.m., \$5.  
**Cigar Bar & Grill:** Alexis y la Original, 10 p.m.  
**Pachamama Restaurant:** Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.  
**Roccapulco Supper Club:** Los Hermanos Flores, Pastor Lopez, 8 p.m., \$35 advance.

### BLUES

**Biscuits and Blues:** Shane Dwight, 7:30 & 10 p.m., \$22.  
**Lou's Fish Shack:** Little Wolf & The HellCats, 6 p.m.  
**Saloon:** Highwater Blues, 4 p.m.; Steve Freund, 9:30 p.m.

### FUNK

**Amnesia:** "Hella Tight," w/ resident DJs Vinnie Esparza, Jonny Deeper, & Asti Spumanti, 10 p.m., \$5.  
**Make-Out Room:** "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10 p.m., \$5-\$10.

### SOUL

**Edinburgh Castle:** "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.  
**Knockout:** 3223 Mission, San Francisco. "Oldies Night," W/ DJs Primo, Daniel, Lost Cat, and friends, 10 p.m., \$5.

### SATURDAY 22

### ROCK

**Bender's:** Radishes, High & Tight, 10 p.m., \$5.  
**Chapel:** Magic Trick, Kevin Morby, Joseph Childress, 9 p.m., \$12-\$14.  
**Hemlock Tavern:** Synthetic ID, POW!, Airfix Kits, The Riflemen, 9 p.m., \$6.  
**Hotel Utah:** Uncle Frank & the Co-Defendants, Good Luck Jimmy, Dudley Hughes, 9 p.m., \$10.  
**Make-Out Room:** Carlton Melton, White Manna, 3 Leafs, 6:30 p.m., \$8.  
**Milk Bar:** Benefit for the Haight-Ashbury Street Fair with Sea Dramas, Dangermaker, Sweetwater Black, Margaret the King, 8 p.m., \$5.  
**Rickshaw Stop:** DRMS, Con Brio, Systemritual, 8 p.m., \$12-\$15.  
**Slim's:** "Hillbilly Robot: An Urban Americana Music Event," w/ Stellar Corpses, The Quarter Mile Combo, Hopeless Jack & the Handsome Devil, RocketShip RocketShip, 8 p.m., \$15.  
**Sub-Mission Art Space (Balazlo 18 Gallery):** Power, Lies, Volatile Substance, Worship, 7:30 p.m., \$8.  
**Thee Parkside:** Slick's Bash #102: The Stitches, The Richmond Sluts, Modern Action, Lazerwolf, 9 p.m., \$12.

### DANCE

**Audio Discotech:** Anthony Attala, Teddy C,

FOR VENUE INFO, VISIT  
[SFBG.COM/VENUE-GUIDE](http://SFBG.COM/VENUE-GUIDE)

# MUSIC LISTINGS

## SUNDAY 23

### ROCK

**El Rio:** Panic Is Perfect, Brainstorm, Sweat Lodge, 8 p.m., \$6.  
**Hemlock Tavern:** Kowloon Walled City, Drunk Dad, Gaytheist, Hornss, 6:30 p.m., \$8-\$10.  
**Independent:** Independent 10th Anniversary Show: Two Gallants, 8 p.m., \$25.

### DANCE

**440 Castro:** "Sunday Furry Sunday," 4-10 p.m., \$1.

**Audio Discotech:** "London Calling (Chapter 2)," w/ Honey Dijon, Tedd Patterson, Nikita, Manny Ward, Keith Kraft, more, 2 p.m., \$10 advance.

**Beaux:** "Full of Grace: A Weekly House Music Playground," 9 p.m., free.

**Cellar:** "Replay Sundays," 9 p.m., free.

**DNA Lounge:** "Sunset Arcade," w/ Camo & Krooked, B33son, Frank Nitty, Sonny Daze, Carlos Alfonzo, Sychosis, Infusion, more, 9 p.m., \$15-\$25.

**Edge:** "80s at 8," w/ DJ MC2, 8 p.m.

**Elbo Room:** "Dub Mission," w/ Daddy Spleece, DJ Sep, Maneesh the Twister, 9 p.m., \$6 (free before 9:30 p.m.).

**EndUp:** "T.Dance," 6 a.m.-6 p.m.

**F8:** "Stamina," w/ Sigma, Jamal, Lukeino, 10 p.m., free.

**Knockout:** "Sweater Funk," 10 p.m., free.

**Lookout:** "Jock," 3-8 p.m., \$2.

**Otis:** "What's the Werd?," w/ resident DJs Nick Williams, Kevin Knap, Maxwell Dub, and guests, 9 p.m., \$5 (free before 11 p.m.).

**Parlor:** "Sunday Sessions," w/ DJ Marc de Vasconcelos, 9 p.m., free.

**Q Bar:** "Gigante," 8 p.m., free.

**S.F. Eagle:** "1982," 7 p.m., \$5.

**Stud:** "Cognitive Dissonance," 6 p.m.

### HIP-HOP

**Boom Boom Room:** "Return of the Cypher," 9:30 p.m., free.

### ACOUSTIC

**Alley Cat Books:** Babar Jug Band, 2 p.m., free.  
**Amnesia:** Indiana Hale, Brianna Lea Pruitt, Eight Belles, 8 p.m., \$7.

**Bazaar Cafe:** Manjali Light, Jean Marc, Dinner with the Kids, Heather & Jessica, 6 p.m.

**Chapel:** Griffin House, Clarence Bucaro, Jeff Campbell, 8 p.m., \$18-\$20.

**Hotel Utah:** Aiden James, Dawn Thomas, 8 p.m., \$10.

**Lucky Horseshoe:** Bernal Mountain Bluegrass Jam, 4 p.m., free; Second Annual Stanley Sing & Birthday Party, 4 p.m.

**Madrone Art Bar:** "Spike's Mic Night," 4-8 p.m., free.

**Plough & Stars:** Seisiún with John Sherry & Kyle Thayer, 9 p.m.

**St. Luke's Episcopal Church:** "Sunday Night Mic," w/ Roem Baur, 5 p.m., free.

### JAZZ

**Chez Hanny:** Janis Mann & Kenny Werner, 4 p.m., \$20 suggested donation.

**Feinstein's at the Nikko:** Paula West, 7 p.m., \$35.

**Jazz Bistro at Les Joulines:** Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

**Jazz Heritage Center:** Conversations with Sonny, featuring Sonny Buxton & Frank Jackson, 4-6 p.m., \$15.

**Madrone Art Bar:** "Sunday Sessions," 10 p.m., free.

**Revolution Cafe:** 3248 22nd St., San Francisco. Jazz Revolution, 4 p.m., free/donation.

**Royal Cuckoo:** Lavay Smith & Chris Siebert, 7:30 p.m., free.

**Yoshi's San Francisco:** Omer Avital Quintet, 7 & 9 p.m., \$17-\$22.

**Zingari:** Hubert Emerson, 7:30 p.m., free.

### BLUES

**Biscuits and Blues:** Kirk Fletcher, 7:30 & 9:30 p.m., \$15.

**Lou's Fish Shack:** Jim Moore & Funktional Soul, 4 p.m.

**Pier 23 Cafe:** Mighty Mississippi, 5 p.m., free.

**Saloon:** King Perkoff, 4 p.m.; Door Slammers, 9:30 p.m.

**Sheba Piano Lounge:** Bohemian Knuckleboogie, 8 p.m., free.

**Swig:** Sunday Blues Jam with Ed Ivey, 9 p.m.

## MONDAY 24

### ROCK

**Brick & Mortar Music Hall:** Waters, Tambo Rays, James Supercave, 9 p.m., \$6.  
**Milk Bar:** Void Boys, Blackstone Rangers, Burnt Palms, 8:30 p.m., free.

### DANCE

**DNA Lounge:** "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.  
**Q Bar:** "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.  
**Underground SF:** "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

## TUESDAY 25

### ROCK

**Amnesia:** Bill Baird, Janina Angel Bath, Sama Dams, James Riotti, 9 p.m.  
**Bottom of the Hill:** No Way North, Sunhaze, The Wearies, 9 p.m., \$8.  
**DNA Lounge:** Pentagram, Radio Moscow, Kings Destroy, DJ Rob Metal, 7:30 p.m., \$20-\$25.  
**Knockout:** Bädr Vogu, Femacoffin, Tomes, DJ CZLA, benefit show for Bädr Vogu, 9:30 p.m., \$6-\$20 sliding scale.

### DANCE

**Aunt Charlie's Lounge:** "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.  
**El Rio:** Hyenaz, Acreaturas, Believe, DJ Lovely Lesage, 7 p.m., \$10.  
**Monarch:** "Soundpieces," 10 p.m., free-\$10.  
**Q Bar:** 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.  
**Underground SF:** "Shelter," 10 p.m., free.  
**Wish:** "Tight," w/ resident DJs Michael May & Lito, 8 p.m., free. **SFBG**



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## ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](http://listings@sfbg.com). For complete stage listings, see [www.sfbg.com](http://www.sfbg.com).

### THEATER

#### OPENING

**The Altruists** Shelton Theater, 533 Sutter, SF; [www.shewolftheater.com](http://www.shewolftheater.com). \$19-34. Opens Thu/20, 8pm. Runs Thu-Sat, 8pm. Through March 8. She Wolf Theater performs Nicky Silver's "politically incorrect" play that exposes the real motivations behind altruistic behavior.

**Hundred Days** Z Space, 450 Florida, SF; [www.zspace.org](http://www.zspace.org). \$10-100. Previews Thu/20-Sat/22 and Feb 27-28, 8pm; Feb 26, 7pm. Opens March 1, 8pm. Runs Wed and Sun, 7pm; Thu-Sat, 8pm. Through April 6. Z Space presents the world premiere of a folk rock odyssey conceived and created by Abigail and Shaun Bengson.

**Twelfth Night** Intersection for the Arts, 925 Mission, SF; [www.calshakes.org](http://www.calshakes.org). \$20. Opens Thu/20, 8pm. Runs Thu-Sun, 8pm (also Sun/23 and March 2, 2pm). Through March 2. California Shakespeare Theater kicks off its 40th anniversary season with a touring performance of Shakespeare's classic romance, featuring an all-female cast.

**The World of Paradox** Garage, 715 Bryant, SF; [www.paradoxmagic.com](http://www.paradoxmagic.com). \$12-15. Opens Mon/24, 8pm. Runs Mon, 8pm (no show March 10). Through April 7. Footloose presents David Facer in his solo show, a mix of magic and theater.

**Yellow** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Opens Fri/21, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through March 23. New Conservatory Theatre Center performs the Bay Area premiere of Del Shores' Mississippi-set family drama.

#### BAY AREA

**Lasso of Truth** Marin Theatre Company, 397 Miller, Mill Valley; [www.marintheatre.org](http://www.marintheatre.org). \$37-58. Previews Thu/20-Sat/22, 8pm; Sun/23, 7pm. Opens Tue/25, 8pm. Runs Tue and Thu-Sat, 8pm (also March 1 and 15, 2pm; March 6, 1pm; Wed, 7:30pm; Sun, 2 and 7pm). Through March 16. Marin Theatre Company performs Carson Kreitzer's new play about the history of Wonder Woman.

**The Lion and the Fox** Berkeley City Club, 2315 Durant, Berk; [www.centralworks.org](http://www.centralworks.org). \$15-28. Previews Thu/20-Fri/21, 8pm. Opens Sat/22, 8pm. Runs Thu-Sat, 8pm; Sun, 5pm. Through March 30. Central Works performs a prequel to its 2009 hit, *Machiavelli's The Prince*, which depicts a face-off between Niccolò Machiavelli and Cesare Borgia.

#### ONGOING

**Children Are Forever (All Sales are Final!)** Stage Werx Theatre, 446 Valencia, SF; [www.brownpaper-tickets.com](http://www.brownpaper-tickets.com). \$15. Fri-Sat, 8pm. Through March 22. W. Kamau Bell directs Julia Jackson in her solo show about adoption.

**Hir** Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; [www.magictheatre.org](http://www.magictheatre.org). \$20-60. Wed/19-Sat/22, 8pm (additional show Wed/19, 2:30pm); Sun/23, 2:30pm. Taylor Mac, creator of 2011's five-hour six-director extravaganza *The Lily's Revenge*, returns to the Magic Theatre with a much more straightforward, if not exactly straight, family comedy-drama in two acts. An Iraq vet named Isaac (Ben Euphrat) returns to his childhood home from the war, where his job was picking up body parts. His now touchy stomach is set off right away by the disturbing changes that have taken place while he was away. His father (a toddling, half-vacant, half-wily Mark Anderson Philips) has had a stroke that has left him an overgrown infant in thrall to his mother, Paige (a honeyed but brassy Nancy Opel), now come into her own as a liberated woman whose badge of honor is a derelict household out of all usual (patriarchal) order and discipline. Still more troubling to Isaac is his sister Maxine, now Max (an animated and winning Jax Jackson), in the midst of transitioning via regular Internet-

**Shit & Champagne** Rebel, 1772 Market, SF; [shitandchampagne.eventbrite.com](http://shitandchampagne.eventbrite.com). \$25. Fri-Sat, 8pm. Extended through March 1. D'Arcy Drollinger is Champagne White, bodacious blonde innocent with a wicked left hook in this cross-dressing '70s-style white-sploration flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Lauri Bushman (with high-flying choreography by John Paolillo, Drollinger, and Matthew Martin), this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot—all of it played to the hilt by an excellent cast. (Avila)

**Ubu Roi** Exit on Taylor, 277 Taylor, SF; [www.cuttingball.com](http://www.cuttingball.com). \$10-50. Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through March 9. Cutting Ball Theater performs Alfred Jarry's avant-garde parody of Shakespeare's *Macbeth*, presented in a new translation by Cutting Ball artistic director Rob Melrose. **SFBG**

**WORLD OF WONDER: JESSA BRIE MORENO, LIZ SKLAR, AND NICHOLAS ROSE STAR IN LASSO OF TRUTH**  
AT MARIN THEATRE COMPANY.  
PHOTO BY KEVIN BERNE



## ARTS + CULTURE ON THE CHEAP



**LONELY WHEELS: STEVEN BROCK'S PHOTOS OF MISSION BIKES ARE INCLUDED IN "NOW THAT YOU'RE GONE," A GROUP EXHIBIT OPENING TUE/25 AT SF CITY HALL.** COURTESY OF THE SAN FRANCISCO ARTS COMMISSION

Listings are compiled by Guardian staff. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Selector.

### WEDNESDAY 19

**Anita Diamant** Osher Marin JCC, 200 N. San Pedro, San Rafael; [www.marinjcc.org](http://www.marinjcc.org). 7pm, \$15. The best-selling author (*The Red Tent*) and essayist discusses marriage, parenthood, recovering from loss, and other topics.

**Owen Egerton** Booksmith, 1644 Haight, SF; [www.booksmit.com](http://www.booksmit.com). 7:30pm, free. The author reads from his collection of short fiction, *How Best to Avoid Dying*.

**"Unwrapping the Visual Discovery of Spiral Nebulae"** Randall Museum, 199 Museum Way, SF; [www.randallmuseum.org](http://www.randallmuseum.org). 7:30pm, free. Illustrated astronomy lecture by visual observer Steve Gottlieb.

### THURSDAY 20

**Mary Ellen Hannibal** Northbrae Community Church, 941 the Alameda, Berkeley; [www.northbrae.org](http://www.northbrae.org). 7-9pm, \$5. Golden Gate Audobon Society presents this talk by the author of "conservation biography" *The Spine of the Continent*.

**"Happy Birthday Edward Gorey!"** Cartoon Art Museum, 655 Mission, SF; [thirdthursdaysf.wordpress.com](http://thirdthursdaysf.wordpress.com). 5-8pm, free. Celebrate the late author and artist's 89th birthday with dramatic readings, tea and cookies, and more. Costumes encouraged.

**Michelle Richmond** Book Passage, 1 Ferry Bldg, SF; [www.bookpassage.com](http://www.bookpassage.com). 6pm, free. The novelist shares her latest work, *Golden State*.

**"YBCA ConVerge"** Yerba Buena Center for the Arts, 701 Mission, SF; [www.ybca.org](http://www.ybca.org). 4-8pm, free. Artist Ilana Crispi shares her new project, "Tenderloin Dirt Harvest: Please be seated on the ground," featuring drinking vessels made from Tenderloin soil, plus discussions and storytelling about the neighborhood.

### FRIDAY 21

**"Birding the Hill!"** Corona Heights Park, meet in front of Randall Museum, 199 Museum Way, SF; [www.randallmuseum.org](http://www.randallmuseum.org). 8am, free. Kids under 10 must be accompanied by an adult. Explore the park and check out its current bird population with Audobon experts.

**Russian Festival of San Francisco** Russian Center of San Francisco, 2460 Sutter, SF; [www.russiansanfrancisco.org](http://www.russiansanfrancisco.org). Today, 5pm-12:30am; Sat/22, 11am-10pm; Sun/23, 11am-7pm. \$6-10. Performances by Russian dancers, musicians, and others, plus Russian cuisine, crafts, gifts, and more.

**"Word/Play: Shenaniganery of the Highest Brow"** Booksmith, 1644 Haight, SF; [www.booksmit.com](http://www.booksmit.com). 7pm, \$10. Book and lit-themed game show starring Nate Waggoner, Melissa Manlove, Steven Westdahl, Casey Childers, Sarah Griffin, and Lara Starr.

### SATURDAY 22

**"Great San Francisco Crystal Fair"** Fort Mason Center, Bldg A, Marina at Buchanan, SF; [www.crystalfair.com](http://www.crystalfair.com). Today, 10am-6pm; Sun/23, 10am-4pm. \$8. Featuring crystals, minerals, beads, psychic readings, and more.

**"Hidden Cities: Experiments and Explorations"** SOMArts Cultural Center, 934 Brannan, SF; [www.somarts.org](http://www.somarts.org). Opening reception 6-9pm, free. Exhibit on view through March 22. Twenty-six moving and still images and interactive, site-specific installations that present alternative ways of exploring San Francisco.

**"Lost Landscapes of Oakland"** Oakland Museum of California, 1000 Oak, Oakland; [www.museumca.org](http://www.museumca.org). 3-5pm, free with museum admission (\$6-15; seating is limited and available on a first-come, first-served basis). Rick Prelinger brings his popular historical screening and discussion series, with audience participation encouraged, to Oakland for the first time.

**"Who Are We? Exploring Black Identities"** Center for History and Community, 2488 Coolidge, Oakland; [www.peraltahacienda.org](http://www.peraltahacienda.org). 6-7:30pm, free (RSVP to [info@peraltahacienda.org](mailto:info@peraltahacienda.org)). Panel discussion about African American identity moderated by Rick Moss, chief curator of the African American Museum and Library at Oakland.

### SUNDAY 23

**Lemony Snicket and Lisa Brown** Booksmith, 1644 Haight, SF; [www.booksmit.com](http://www.booksmit.com). 3pm, \$5. The author and illustrator discuss *29 Myths on the Swinster Pharmacy*. Buy a copy and get a free Melancholy Sour Phosphate from the Ice Cream Bar.

### TUESDAY 25

**"From Pillar to Post: The 100-Year Peregrinations of the Sutro Library"** St. Philip's Catholic Church, 725 Diamond, SF; [www.sanfranciscohistory.org](http://www.sanfranciscohistory.org). 7:30pm, \$5. The Sutro Library's former head librarian discusses the long history of the unique rare book and manuscript collection.

**Anna Leonard** Booksmith, 1644 Haight, SF; [www.booksmit.com](http://www.booksmit.com). 7:30pm, free. The debut novelist discusses *Moth and Spark*.

**"Now That You're Gone ... San Francisco Neighborhoods Without Us"** SF City Hall, Ground Floor, 1 Dr. Carlton B. Goodlett Place, SF; [www.sfgov.org](http://www.sfgov.org). Opening reception 5:30-7:30pm, free. Exhibit on view through May 23. San Francisco Arts Commission Galleries' Art at City Hall Program and PhotoAlliance presents this exhibit of works by NorCal emerging and established artists, showcasing SF urban landscapes and neighborhoods without any people in them.

**"Whale Disentanglement in Northern California"** Bay Model Visitor Center, 2100 Bridgeway, Sausalito; [www.acs-sfbay.org](http://www.acs-sfbay.org). 7-9pm, \$5. Kathy Koontz from the Whale Entanglement Team — working to rescue whales from entanglement in fishing gear and marine debris — discusses how the public can get involved in the group's Northern California efforts. **SFBG**

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## FILM LISTINGS

LAVA STORY: KIT HARINGTON AND EMILY BROWNING STAR IN *POMPEII*, OUT FRI/21. PHOTO BY CAITLIN CRONENBERG

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. Due to the Presidents' Day holiday, theater information was incomplete at presstime. For complete film listings reviews, see www.sfbg.com.

### OPENING

**Barefoot** Tonight, the part of manic pixie dream girl will be played by Evan Rachel Wood. (For another MPDG option, see *The Pretty One*, below.) (1:30)

**Hank: Five Years from the Brink** This latest doc from Joe Berlinger (the *Paradise Lost* trilogy) follows the template favored by Errol Morris in films like 2003's *The Fog of War* and last year's *The Unknown Known*, surrounding an extended sit-down interview with news footage and home movies reflecting on a political subject's career. On the hot seat is former Treasury Secretary and Goldman Sachs CEO Hank Paulson, who walks us through the 2008 financial crisis (Jon Stewart referred to him as "Baron Von Moneypants") with the benefit of hindsight, and a certain amount of self-effacing humor. Whether or not you agree with the guy's actions, he's actually pretty likeable, and Berlinger's decision to include interviews with Paulson's no-nonsense wife, Wendy, adds a human angle to the decisions behind the "too big to fail" fiasco.



(1:25) *Roxie*. (Eddy)

In *Secret* Zola's much-adapted 1867 novel *Thérèse Raquin* is the source for this rather tepid period melodrama with Elizabeth Olsen as that character, dumped by the seafaring father she never sees again on the doorstep of a joyless aunt (Jessica Lange). The latter pretty

much forces Thérèse to eventually marry her own son, sickly Camille (Tom Felton), and even a move to Paris does little to brighten our heroine's dreary existence. Until, that is, she meets Camille's contrastingly virile office coworker Laurent (Oscar Isaac), with whom she's soon more-or-less graphically doing all the sweaty sexy thangs Zola could only hint at. When their passion becomes more than they can bear maintaining "in secret," they find themselves considering murder as one way out. The original author's clever plot mechanisms create some suspense in the late going. But despite good performances around her, Olsen doesn't make her heroine very interesting, and director-adaptor Charlie Stratton is all too faithful to the depressing nature of this classic tale — visually the film too often seems to be crouching beneath a heavy, damp cloak, proud to be saving on candle wax. (1:47) (Harvey)

**Love & Air Sex** Convinced his life has gone nowhere since/because they broke up, Stan (Michael Stahl-David) hops the next plane to Austin upon hearing that his ex girlfriend Cathy (Ashley Bell from the *Last Exorcism* movies) is headed there to visit BFF Kara (Sara Paxton), the ex-gf of his BFF Jeff (Zach Cregger). Cathy isn't over him, either. But the other duo are apparently really, really over each other, as they have a full weekend of hopeful revenge sex with as-yet-unmet strangers planned out. Jeff is taking it even further by participating in the Alamo Drafthouse's Air Sex Championship. (This is an actual event, and better yet, it *tours*. Best name for a team competing against Jeff: Insane Clown Pussy.) This raunchy independent comedy doesn't stray too far from formula, coming up with a Mr. (Justin Arnold as a romance-novel-grade old school Southern gentleman) and Ms. Right (Addison Timlin, playing a Fiona Apple-like song with cello) for heroine and hero to be distracted by. Never mind that you have to accept two almost churchy-nice types like Cathy and Stan would be friends with the incredibly crass, filter-free likes of Kara and Jeff — if you expect credibility from a rom-com, you are barking up the wrong genre. Bryan Posner's film is a bit hit-and-miss, but the cast is excellent, and there are a fair share of hilarious bits. Special honors go to native Austinite Marshall Allman as Ralphie, a very dim bulb with one extra-large virtue. (1:31) *Roxie*. (Harvey)

**Omar** Palestine's contender for Best Foreign Language Film is a mighty strong one, with a top-notch script and direction by previous nominee Hany Abu-Assad (2006's *Paradise Now*). After he's captured following the shooting of an Israeli soldier, the titular freedom fighter (a compelling Adam Bakri) is given an unsavory choice by his handler (Waleed F. Zaiter): rot in jail for 90 years, or become an informant (or "collaborator") and rat out his co-conspirators. The situation is further complicated by the fact that Omar is in love with Nadia (Leen Lubany, blessed with a thousand-watt smile), the younger sister of his lifelong friend, Tarek (Iyad Hoorani), who planned the attack. Betrayals are imminent, but who will come out ahead, and at what price? Shot with gritty urgency — our hero is constantly on the run, ducking down alleys, scaling walls, scrambling across rooftops, sliding down drainpipes, etc. — *Omar* brings authenticity to its embattled characters and setting. A true thriller, right up until the last shot. (1:38) *Embarcadero*, *Shattuck*. (Eddy)

**Pompeii** Game of Thrones' Kit Harington stars as a gladiator in this action epic about Mount Vesuvius erupting all over you-know-which ancient city. (1:45)

**The Pretty One** Examined from a certain remove, the premise of writer-director Jenée LaMarque's first feature is a pretty bizarre exercise in wish fulfillment. Zo Kazan plays a pair of identical twins who, if you swirled their DNA together, would make up one pretty decent manic pixie dream girl, but separate out into perfectly drawn foils: awkward, stay-at-home oddball Laurel and LA professional hipster Audrey — aka the pretty one, who left their small hometown while Laurel hung back to look after their father in the long wake of their mother's death. Laurel is clearly stuck. But it's unfortunate that it takes a fiery car wreck that kills Audrey and leaves her body burned beyond recognition, while flinging Laurel to safety, to get her to move forward — which she does by letting everyone believe that she died and taking on Audrey's identity, as well as her job, her BFF, the mortgage payments on her two-unit bungalow in L.A., and her tenant, scruffy charmer Basel (*New Girl*'s Jake Johnson). Turning these cir-

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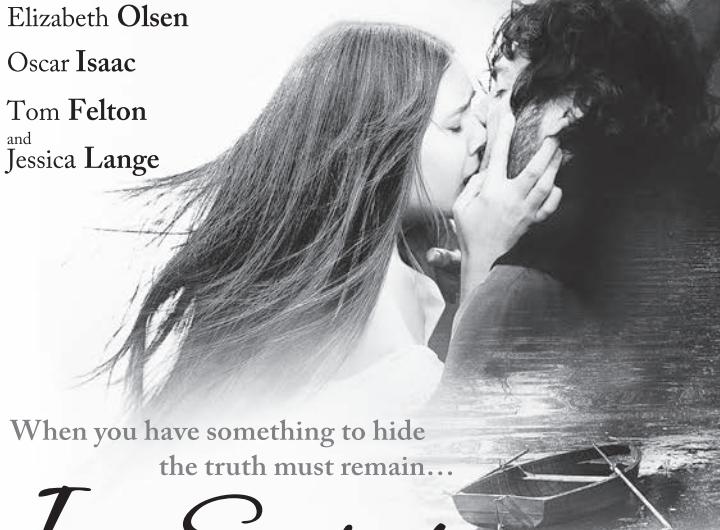
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circumstances into romantic comedy gold doesn't sound likely. But in *LaMarque's* sweet, funny, slightly off-center film, the oddity of the situation begins to give way, or rather to make some room for an odd girl to fumble around in. The glare of the artifice dims a bit, revealing a peculiar, affecting manifestation of grief and loss. And while *LaMarque* cuts a few corners in steering her protagonist toward a life of her own, Laurel and Basel's engaging, comic rapport, as they begin keeping company, is pleasurable to watch. (1:30) *Metreon*. (Rapoport)

**3 Days to Kill** McG directs, Luc Besson produces, and Kevin Costner plays the dad-by-day, Secret-Service-agent badass by night. What, Liam Neeson had something better to do? (1:40) **The Wind Rises** Hayao Miyazaki announced that Oscar nominee *The Wind Rises* would be his final film before retiring — though he later amended that declaration, as he's fond of doing, so who knows. At any rate, it'd be a shame if this was the Japanese animation master's final film before retirement; not only does it lack the whimsy of his signature efforts (2001's *Spirited Away*, 1997's *Princess Mononoke*), it's been overshadowed by controversy — not entirely surprising, since it's about the life of Jiro Horikoshi, who designed war planes (built by slave labor) in World War II-era Japan. Surprisingly, a pacifist message is established early on; as a young boy, his mother tells him, "Fighting is never justified," and in a dream, Italian engineer Giovanni Caproni assures him "Airplanes are not tools for war." But that statement doesn't last long; Caproni visits Jiro in his dreams as his career takes him from Japan to Germany, where he warns the owlish young designer that "aircraft are destined to become tools for slaughter and destruction." You don't say. A melodramatic romantic subplot injects itself into all the plane-talk on occasion, but — despite all that political hullabaloo — *The Wind Rises* is more tedious than anything else. (2:06) *Embarcadero*. (Eddy)

## ONGOING

**RoboCop** Truly, there was *no* need to remake 1987's *RoboCop*, Paul Verhoeven's smart, biting sci-fi classic that deploys heaps of stealth satire beneath its ultraviolet imagery. But the inevitable do-over is here, and while it doesn't improve on what came before, it's not a total lost cause, either. Thank Brazilian filmmaker José Padilha, whose thrilling *Elite Squad* films touch on similar themes of corruption (within police, political, and media realms), and some inspired casting, including Samuel L. Jackson as the uber-conservative host of a futuristic talk show. Though the suit that restores life to fallen Detroit cop Alex Murphy is, naturally, a CG wonder, the guy inside the armor — played by *The Killing's* Joel Kinnaman — is less dynamic. In fact, none of the characters, even those portrayed by actors far more lively than Kinnaman (Michael Keaton, Gary Oldman, Jackie Earle Haley), are developed beyond the bare minimum required to serve *RoboCop's* plot, a mixed-message glob of dirty cops, money-grubbing corporations, the military-industrial complex, and a few too many "Is he a man... or a machine?" moments. But in its favor: Though it's PG-13 (boo), it's also shot in 2D (yay). (1:50) (Eddy)

**Vampire Academy** After playing hooky for a year in the real world (if Portland, Ore. counts), nice vampire Lissa (Lucy Fry) and wisecracking half-human BFF Rose (Zoey Deutch, channeling plagiaristic levels of Ellen Page) are dragged back to their Hogwarts-like gated high school-estate where life is just like *Beverly Hills 90210* except the parts that are more like *Twilight* or *Harry Potter*. I'm willing to believe Richelle Mead's well-regarded series of YA novels are much better than the horrible first-last movie anyone will ever make from them. But once upon a time, the Brothers Waters made 1988's *Heathers* (scenarist Daniel), *Mean Girls* (2004), and 1997's *The House of Yes* (director Mark), so need this have been so bad? *Vampire Academy* is frantically paced in inverse proportion to its sluglike delivery of laughs, thrills, and general give-a-shit-ability. So you'll be wide awake to all feelings of annoyance and *déjà vu*. Not to mention horror upon hearing such witty exchanges as "After all that, to be shamed by our queen bee?" "You mean 'queen bee-atch'?" Oh snap. As in, snap my cerebral cortex right off if you ever see me within a block of a theater playing *Vampire Academy 2*. (1:45) (Harvey)

**Winter's Tale** Adapted from Mark Helprin's fantastical 1983 novel of the same name, but with most of the sense and all of the wonder

drained from it, *Winter's Tale* follows the fortunes of Peter Lake (Colin Farrell), a mechanic turned expert thief on the run from evil incarnate in early-19th-century New York City. Having incurred the wrath of one Pearly Soames (Russell Crowe) — presiding boss of the five boroughs and dedicated minion of Lucifer (Will Smith) — Peter Lake scrapes acquaintance with a magical white horse and then, while burglarizing her mansion home, with a lovely, doomed young consummate named Beverly (*Downton Abbey's* Jessica Brown Findlay), with whom he falls in love. A marvelous destiny is much hinted at, and something about the balance of good and evil in

the world, but it's hard to connect these exalted bits, or a series of daffy voice-overs by the ethereal Beverly about light and stars and angels' wings, with the tortured plotline. First-time feature director Akiva Goldsman, whose writing and producing credits include *A Beautiful Mind* (2001), *I Am Legend* (2007), and the TV show *Fringe*, has written a screenplay that attempts to rein in Helprin's sprawling, complicated epic — and in doing so, simplifies his tale to the point of nonsensicality. The metaphysics are fuzzy, while the miraculous is so insistently heralded that when we see it, it doesn't leave much of an impression. (1:58) (Rapoport)

## REP CLOCK

Schedules are for Wed/19-Tue/25 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$5-10. San Francisco Cinematheque presents: "The Cinema of Narcisa Hirsch," Wed, 7:30. Other Cinema presents collaged, remixed, and found films by Soda Jerk, Stacey Steer, Robert Todd, and others, Sat, 8:30.

**BALBOA THEATRE** 3630 Balboa, SF; cinemas.com/balboa. \$7.50-10. "Popcorn Palace." **Shrek 2** (Vernon and Asbury, 2004), Sat, 10am. Matinee for kids. "Balboa Theatre's 88th Birthday Party." **The Strongman** (Capra, 1926), plus live 1920s music, food, beer, wine, and prizes, Sun, 7.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Miller's Crossing** (Coen and Coen, 1990), Wed, 7, and **Barton Fink** (Coen and Coen, 1991), Wed, 9:30. **On the Waterfront** (Kazan, 1954), Thu, 7, and

CONTINUES ON PAGE 50 >>

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Seangrattanaporn filed a petition with this court for a decree changing names as follows:

Amornrad Seangrattanaporn.

Proposed Name: Sunny Dara Lanna. THE COURT ORDERS

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-550117. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102.

PETITION OF Amornrad Seangrattanaporn for change of name. TO ALL INTERESTED PERSONS: Petitioner Amornrad

Seangrattanaporn filed a petition with this court for a decree changing names as follows:

Present Name:

Amornrad Seangrattanaporn.

Proposed Name: Sunny Dara Lanna. THE COURT ORDERS

that all persons interested in this matter shall appear before this court at the hearing.

ing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 4/15/14. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on February 13, 2014.

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## FILM LISTINGS

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**The Night of the Following Day** (Cornfield, 1968), Thu, 9. "Midnites for Maniacs: Kreative Killers Double Bill;" **\*Clue** (Lynn, 1985), Fri, 7:20, and **Crimes and Misdemeanors** (Allen, 1989), Fri, 9:20. **Mary Poppins** (Stevenson, 1964), presented sing-along style, Sat-Sun, 2 (also Sat, 7). This event, \$10-16; advance tickets at [www.ticketweb.com](http://www.ticketweb.com). **Saving Mr. Banks** (Hancock, 2013), Sun, 6: 8:30. "Nitey Awards 2014," Mon, 7. This event, \$15-75; advance tickets at [www.niteyawards.com](http://www.niteyawards.com). **Her** (Jone, 2013), Tue, 2, 4:30, 7, 9:30.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$6.50-\$10.75. times.

"Oscar Nominated Short Films 2014," call for dates and times. **Gloria** (Lelio, 2013), call for dates and times. "Mostly British Film Festival: " **Love Me Till Monday** (Hardy, 2013), Wed, 7; **Life's a Breeze** (Daly, 2013), Thu, 7.

**CLAY** 2261 Fillmore, SF; [www.landmarktheatres.com](http://www.landmarktheatres.com). \$10. San Francisco Film Society presents: **Magic Magic** (2013), Thu, 7. With filmmaker Sebastián Silva in person; visit [www.sffs.org](http://www.sffs.org) for more info on Silva's artist-in-residence events through Feb 28. "Midnight Movies: " **The Rocky Horror Picture Show** (Sharmar, 1975), Sat, midnight. With the Bawdy Caste performing live.

**EXPLORATORIUM** Pier 15, SF; [www.exploratorium.edu](http://www.exploratorium.edu). Free with museum admission (\$19-25). "Off the Screen: Caroline Martel's "Wavemakers," "Thu, 7. Filmmaker in person with post-screening Ondes Martenot demonstration.

**MECHANICS' INSTITUTE** 57 Post, SF; [mli.library.org/events](http://mli.library.org/events). \$10. "CinemaLit Film Series: Villains We Love: " **The Stranger** (Welles, 1946), Fri, 6.

**NOURSE THEATER** 275 Hayes, SF; [www.cityarts.net](http://www.cityarts.net). Free. "Remembering Philip Seymour Hoffman," screenings of nine Hoffman films, Sat, 10am; Sun, noon. Check [www.cityarts.net](http://www.cityarts.net) for complete schedule.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [bampf.berkeley.edu](http://bampf.berkeley.edu). \$5.50-

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9.50. "Film 50: History of Cinema," **Citizen Kane** (Welles, 1941), with lecture by Emily Carpenter, Wed, 3:10. "Committed Cinema: Tony Buba;" **Lightning Over Braddock: A Rustbowl Fantasy** (Buba, 1988), Wed, 7; **We Are Alive! The Fight to Save Braddock Hospital** (Buba and Dubensky, 2013), Thu, 7. "Against the Law: The Crime Films of Anthony Mann;" **He Walked By Night** (1949), Fri, 7; **Border Incident** (1949), Fri, 8:40. "Funny Ha-Ha: The Genius of American Comedy, 1930-1959;" **Some Like It Hot** (Wilder, 1959), Sat, 6. "Jean-Luc Godard: Expect Everything from Cinema;" **Band of Outsiders** (1964), Sat, 8:20; "Godard's Early Shorts," Sun, 5. "The Brilliance of Satyajit Ray;" **The Expedition** (1962), Sun, 2. "Documentary Voices;" **May They Rest in Revolt** (George, 2010), Tue, 7.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$6.50-11. SF IndieFest, through Thu. For program info, visit [www.sfindie.com](http://www.sfindie.com). **Love & Air Sex** (Poyer, 2014), Feb 21-27, call for times. "Roxie's Future Filmmakers Program: TILT," Sat, noon. Short films by young filmmakers.

**TANNERY** 708 Gilman, Berk; [berkeleyundergroundfilms.blogspot.com](http://berkeleyundergroundfilms.blogspot.com). Donations accepted. "Berkeley Underground Film Society;" **LOOP Presents:** "Old School, New Light;" **\*This is Marshall McLuhan: The Medium is the Message** (1967), and **At Home**, 2001 (1967), Sat, 7:30; **Annie Hall** (Allen, 1977), Sun, 7:30.

**VICTORIA THEATRE** 2961 16th St, SF; [www.wearebatman.com](http://www.wearebatman.com). \$8.50-11. **Legends of the Knight** (Culp, 2014), Fri, 7:30.

**VOGUE** 3290 Sacramento, SF; [www.mostlybritish.org](http://www.mostlybritish.org). \$12.50. "Mostly British Film Festival," 25 classic and new films from the UK, Ireland, Australia, and India, through Thu. "SF Jewish Film Festival Winter Fest." **It Happened in St. Tropez** (Thompson, 2013), Sun, noon; **Cupcakes** (Fox, 2013), Sun, 2:30; **Bethlehem** (Adler, 2013), Sun, 4:30; **A Short History of Decay** (Maren, 2013), Sun, 6:40. **S#X Acts** (Gurfinkel, 2013), Sun, 8:40. Passes (\$30-40) and more info at [www.sffjff.org](http://www.sffjff.org). **SFBG**

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ROMAN HOLIDAY Friday • February 28 • 8PM (Doors open 7PM)

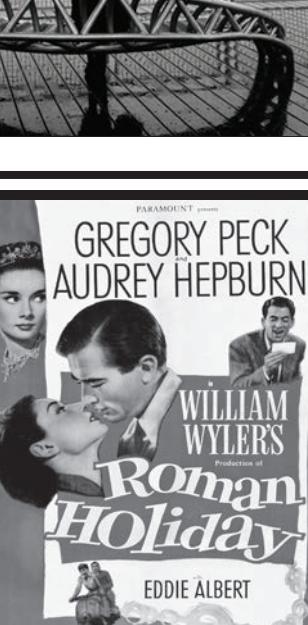
The Academy Award winning film that launched Hepburn's career. Princess Anne ducks her royal duties to explore the Eternal City. Love blooms when she meets a reporter, who is torn between scooping the world's biggest story and his feelings for the princess. Movie Classics feature 35mm film prints, a newsreel, cartoon, previews, Dec-O-Win raffle, and a live Wurlitzer organ serenade! Admission ONLY \$5 • [ticketmaster.com](http://ticketmaster.com) or 800-745-3000

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Take BART exit 19th St. station 510-465-6400



An advertisement for Harmony Spa's grand opening. The top half features large, bold text: "HARMONY SPA" in white on a black background, and "GRAND OPENING" in red below it. The bottom half contains promotional text in blue and red, listing services and a phone number, with a photo of a smiling woman on the right.

**GRAND OPENING**  
**UNION SPA & SALON**  
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Weekly Play parties from 9:00PM until...

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SAT. 2/22: NO PANTIES NIGHT

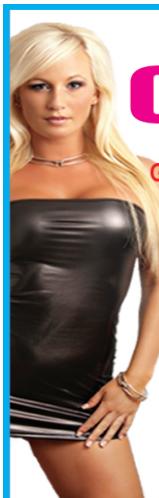
---

Deliciously Sexy  
Couples and  
select Singles are  
welcome  
to attend.

**(510)388-5108**

Couples, Call Together



A blonde woman with long hair, wearing a black latex outfit, is smiling and looking at the camera. She is positioned on the left side of the advertisement.

702-  
**CHATHER**  
2 4 2 8 4 3 7  
Get Lucky With Local Ladies  
LD charges apply | Adults Only

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**1-800**  
**PORNSTAR**  
7 6 7 6 7 8 2  
Direct The Scene.  
Live The Dream.  
Live 1-on-1 Action!

A woman with long, dark, wavy hair is smiling warmly at the camera. She is wearing a light-colored, possibly cream or beige, top. The background is slightly blurred, showing what appears to be a window with green foliage outside, suggesting a natural or spa-like environment.



**Yara**

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**National Free Party Line**  
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LD Rates Ap

An advertisement for talktome.com. The top half features the brand name in a large, bold, sans-serif font, with '.com' in a smaller font below it. Below this, a large, bold 'FIRST \$10 FREE!' is displayed. The bottom half contains the toll-free phone number '1-800-TALK-TO-ME' in a large, bold, white font. To the right of the text is a black and white photograph of a woman with dark hair, looking directly at the camera. She is holding a telephone receiver to her ear with her left hand and has her right hand raised to her chin, with her index finger touching her lips, suggesting a gesture of silence or privacy.

# See more classified ads online at **classifieds.sfbg.com**

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# BAY•GUARDIAN

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